EXCAVATION AT KANMER
2005-06 – 2008-09

KANMER ARCHAEOLOGICAL RESEARCH PROJECT
AN INDO- JAPANESE COLLABORATION

Edited by
J. S. Kharakwal, Y. S. Rawat and Toshiki Osada

2012

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ISBN: 978-4-902325-72-0
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Printed in Kyoto, Japan by Nakanishi Printing Co. Ltd.

CHAPTER 6

POTTERY

Akinori Uesugi and Suresh Meena

1 METHOD OF DOCUMENTATION

For the documentation of pottery from the excavations, the following processes were adopted.

1 Trench-wise and layer-wise collection of pottery

2 Marking, classification and counting

3 Documentation of important specimens by scale-drawing and photographing

During the excavation, a pottery yard was laid out at the site in order to collecting potsherds in trench-wise and layer-wise. The washing of pottery was done at this stage.

After the excavations, the potsherds collected from the excavations were transported to the Department of Archaeology, Institute of the Rajasthan Studies, JRN Rajasthan Vidyapeeth, Udaipur, and were marked and classified in terms of colours, fabrics, forms and shapes, each elements were recorded with counting and weighing.

In the course of the works mentioned above, potsherds which were considered important for understanding the ceramic sequence at the site were selected out and documented in detail with scale drawing and photographing (Table 6.1). For selecting specimens for detailed documentation, the stylistic features, forms, shapes and preservation condition were taken into consideration. Even small potsherds were chosen when they were considered unique and important for the understanding the form and shape variations. Those which show forms and shapes were both scale-drawn and photographed and body sherds which have no information on forms and shapes but preserve decorations were subjected to documentation only by photography.

Table 6.1 Number of recorded potsherds from Kanmer

	Harappan	***Non-Harappan painted***	***Non-Harappan plain***	***BRW***	***Reserved slip ware***	***Historical***	***Total***
Central Area	225	141	91	18	17	17	509
Northeast Area	104	24	26	11	4	10	179
East Area	14	3	5	5	1	0	28
Southeast Area	132	14	40	24	0	2	212
West Area	1	0	0	0	0	0	1
Northwest Area	1	0	0	0	0	0	1
North Area	13	19	5	0	3	3	43
Sondage	3	2	1	0	2	0	8
Unspecified	36	10	15	15	1	3	80
Total	529	213	183	73	28	35	1061

Those specimens which were scale-drawn were measured at various portions as illustrated in Figure 6.1. Although the complete specimens or specimen, the entire shape of which can be reconstructed on the drawings, are very limited in number, the formal features were attempted to be recorded by measurements. For conducting measurements, the methods by (Dales and Kenoyer 1986) and (Jenkins 1994) were referred and partially modified.

In regards to fabrics, they were observed by naked eyes and classified by the presence or absence of rocks or minerals which are larger than 0.05 cm roughly into two categories, i.e. fine and coarse. In an ideal sense, various scientific methods such as XRD analysis could better characterize the inclusions in the clay, but for this report such analyses were not conducted. Further characterization is one of the future tasks.

For the documentation of colours, “Revised Standard Soil Color Charts” by M. Koyama and H. Takehara which was based on the Munsell color systems was used.

The drawings published in this report are principally one thirds (1:3) of the original size of materials, although some larger specimens are made smaller to one fourth (1:4). The scales are indicated with each page of drawings. The photos are one half (1:2).

In addition to the specimens that were documented with scale-drawings and photographs, 243 specimens were recorded only with photographs in order to show their decorations.

In the attached CD, the details of recorded specimens such as proveniences, measurements, colours, fabrics and other attributes are available in the form of a PDF file. Regarding those specimens that were recorded only with photographs, their proveniences are described.

Table 6.2 Classification of vessel forms based on measurements

Vessel Form Group	*External Height:Max Body Diameter Ration*
Jar	>1.25
Jarpot	>0.85 to <=1.25
Pot	>0.50 to <=0.85
Bowl	>0.17 to <=0.50
Dish	<=0.17

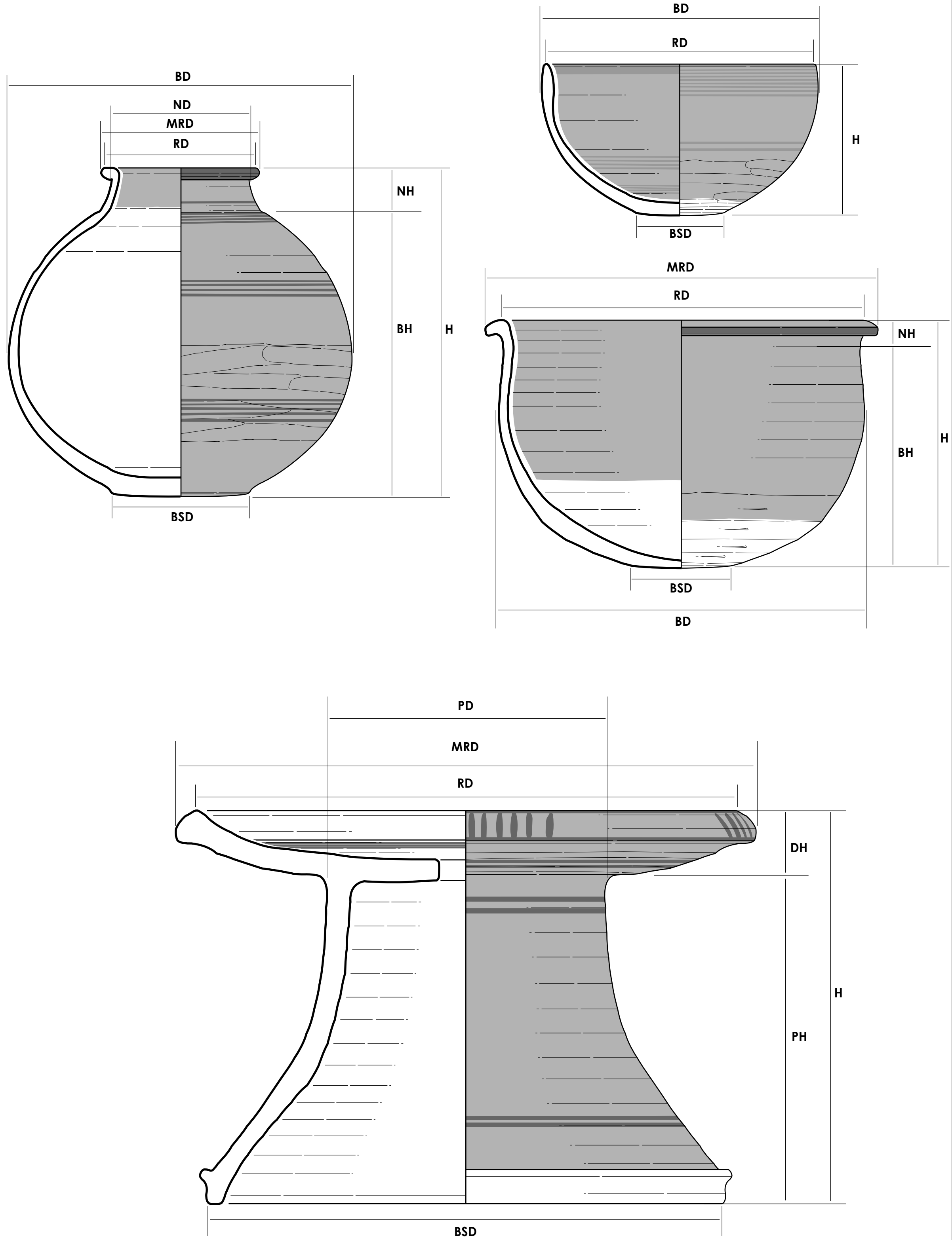
2 CLASSIFICATION OF FORMS

For the classification of forms, the criteria by (Dales and Kenoyer 1986) and (Jenkins 1994) are referred and partially modified. In their studies, the ratio of the internal height to the max body diameter, but the ratio of the external height to the max body diameter is considered more appropriate to express the forms by metric systems. The criteria to classify forms are as shown in Table 6.2.

However, the number of complete specimens or specimens, the entire shape of which can be reconstructed on drawings is limited, resulting a difficulty to classify potsherds which preserve only the rim, body or base portion. In some instances, the external height is estimated on drawings to understand the entire shape.

Roughly based on the metric and visual criteria, a classification system is established, in which Pot, Jar, Bowl, Bowl-on-Stand, Dish and Dish-on-Stand are included. However, the distinctions among several forms are not decisive because of limited intactness of sherds. For example, the rim sherds of dish may be the rim portion of Dish-on-Stand. In the same way, the rim-neck sherds of a Pot may be classified as a Jar based on the metric criterion when the body portion was intact. Therefore the classification of forms is only convenient for the report in some sense.

Roughly using the formal classifications



RD: Rim diameter; MRD: Max rim diameter; BD: Body diameter; H: Height; ND: Neck diameter; NH: Neck height; BH: Body Height; BSD: Base diameter; PH: Pedestal Height; DH: Dish height; PD: Pedestal diameter;

Figure 6.1 Measurements of pottery

mentioned above, further classification by shapes, such as the rim shape, rim-neck shape or body shape, into sub-forms are made with classification numbers. For the size classification within one form or sub-form, the rim diameter (RD) is taken as a primary criterion, because other measurements cannot be the criteria for differentiation due to the scarcity of complete specimens. Other measurements are used as second or third criteria in combination with the rim diameter. The measurements were classified into classes by every 5 cm as shown in Table 6.3.

In the case of Pot and Jar, the ratio of the neck height (NH) to the rim diameter (RD) is calculated in order to classify metrically the relative height of neck, e.g. tall neck and short neck (Table 6.3). As the index figure increases, given specimen is classified as a tall-necked, whereas as the figure decreases given specimen is termed a short-necked. Similarly, the degree of outcurve of neck is distinguished by the ratio of max rim diameter (MRD) to the neck diameter (ND), e.g. out-curved neck and straight neck (Table 6.3). In this case, as the index figure increases, given specimen is sorted as a an out-curved neck, whereas the index figure becomes smaller, given specimen is described as a straight neck.

In this way various measurements were combined to see the formal features by measurements. This system may be helpful to make comparison among different sites, different regions or different periods.

The indexes calculated are also subjected to the classification into different classes (Table 6.3).

Table 6.3 Classification of formal indexes

RD Class	***Range (cm)***
1	0.1-5.0
2	5.1-10.0
3	10.1-15.0
4	15.1-20.0
5	20.1-25.0
6	25.1-30.0
7	30.1-35.0
8	35.1-40.0
9	40.1-45.0
10	45.1-50.0
11	50.1-55.0

NH/RD Class	***Range***
1	0-0.10
2	0.11-0.20
3	0.21-0.30
4	0.31-0.40
5	0.41-0.50
6	0.51-0.60
7	0.61-0.70

MRD/ND Class	***Range***
1	-1.0
2	1.01-1.10
3	1.11-1.20
4	1.21-1.30
5	1.31-1.40
6	1.41-1.50

3 CLASSIFICATION OF MANUFACTURING TECHNIQUE

3.1 Manufactuiring process of pottery

In documenting pottery from Kanmer, not only formal features and decorations but also technical features are also paid attention. What is important in understanding the technical features is that the traces on the surface which are supposed to be related to the manufacturing technique do not necessarily reflect the entire process of manufacture but are associated with specific stages of the process. However, the close observation of traces on the surface can lead us to understand a part of the manufacturing process

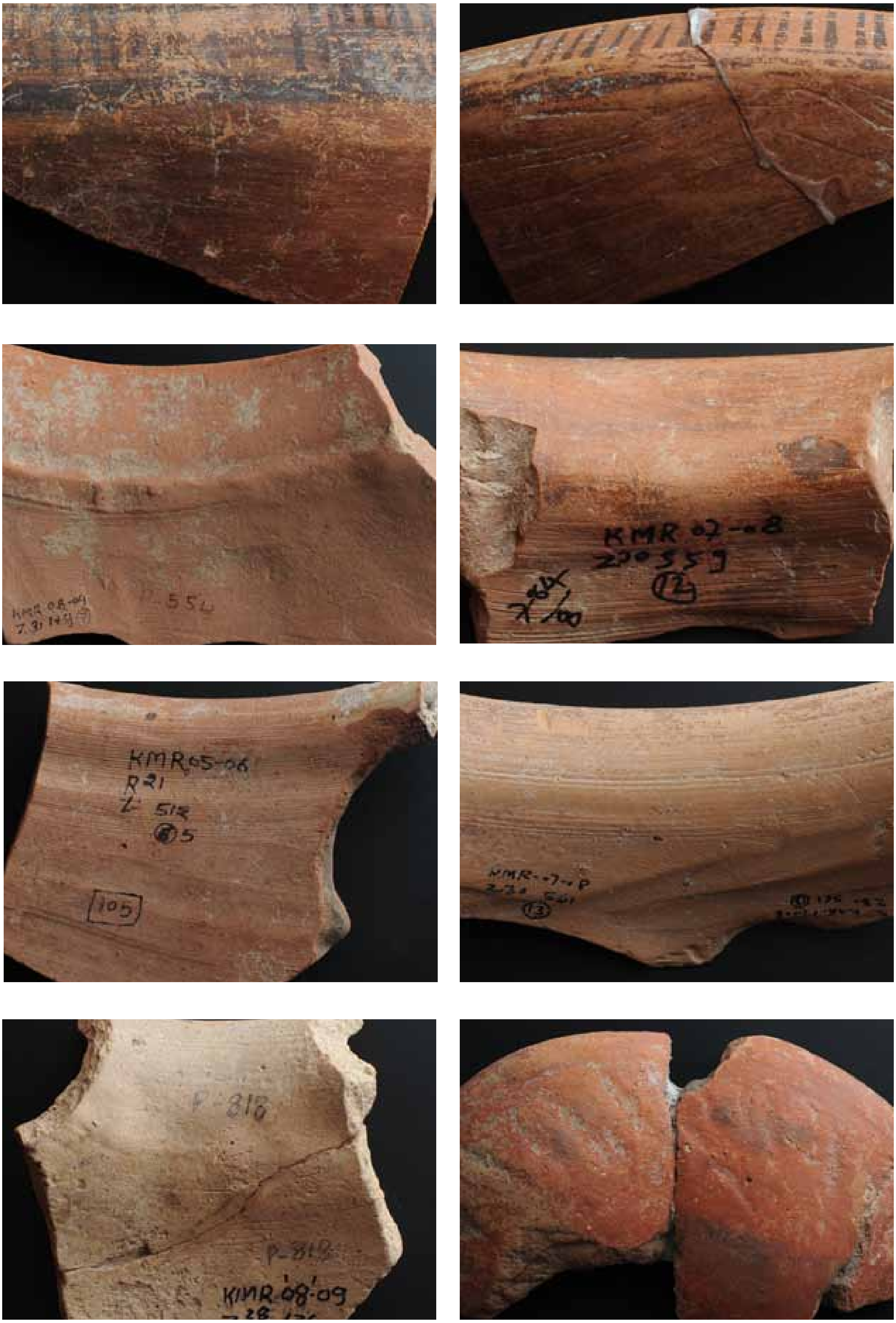


Smoothening with rotation



Scraping with rotation

Figure 6.2 Manufacturing technique observed on pottery from Kanmer



Smoothing without rotation

Figure 6.3 Manufacturing technique observed on pottery from Kanmer



Scraping without rotation

Figure 6.4 Manufacturing technique observed on pottery from Kanmer

and to evaluate the ceramic evidence. To some extent, the manufacturing technique can provide many clues to classify different ceramic styles and to inter-regional and inter-style relations among ceramic styles.

The entire process of pottery making can be divided into the following stages based on the modern example of the ceramic production.

1 Preparation of clay
2 Primary modelling
3 Secondary modelling or remodelling
4 Surface finishing and surface treatment
5 Firing

The preparation of clay includes acquisition of clay, levigation, inclusion of various tempering materials. The levigation and inclusion of tempering materials can be observed on the archaeological pottery; fine-grained clay used in pottery can indicate the process of levigation, and fabric with a number of inclusions may suggest that those inclusions were intentionally mixed with clay, although the original condition clay which is available to potters decisively determines the process of preparation of clay. Besides, it is possible that the modelling technique, the size of pots which were intended to be produced, and firing technique may give influence to the condition of clay. For example, modern potters pay much attention to remove rock particles from clay when they make pottery by wheel-throwing technique as their fingers may be injured by rock particles. In contrast, when a large vessel is made by coil technique or slab technique, potters include some tempering materials to keep the proper stickiness of clay. Furthermore, the specific inclusion may indicate the place or region of



Streak burnishing

Figure 6.5 Manufacturing technique observed on pottery from Kanmer

production of given pots.

The stage of primary modelling is the one when some shape is modelled from clay lump. Coiling, slab construction, moulding and wheel-throwing are the examples of technique which are used in this stage. In addition to these, separate modelling and jointing of different parts is also widely known. Traces of the primary modelling may be observed on the surface or in the section of archaeological pottery. For instance, a trace of luting suggests that given pot is modelled by coiling, slab technique or separate modelling and jointing.

In the stage of secondary modelling, the shape which is modelled in the primary modelling is remodelled or transformed into a different shape. For example, the modelling of a rim portion is included in this stage. Paddle and anvil technique is also representative of this stage. Another instance is remodelling of an initial shape which is made by coiling technique or slab technique using a fast wheel. However, the distinction between the primary modelling and the secondary modelling is not so clear in some cases. In the stage of the primary modelling, the entire process of modelling may be finished, like a wheel-thrown pot. Traces of secondary modelling can be observed on the surface in the form of striations caused by smoothing and scraping, and paddle and anvil impressions.

The surface finishing and surface treatment is the stage of finishing the surface by final touch of smoothing or burnishing, and by treatment of slip, painting and other decoration technique. In the same way as the case of distinction between the primary modelling and the secondary modelling, the clear distinction cannot be made between the secondary modelling and this stage in some cases. The stages of modelling and finishing described above are all related to the forms and shapes of given pots. They determine the appearance of pots. That is, the forms, shapes and appearance of pots and the modelling and finishing techniques are inter-related creating ceramic styles.

In regards to firing, there are two methods; open firing (or open kiln) and kiln firing (or closed kiln). In the archaeological pottery, it is difficult to distinguish one from another, but the hardness of pottery may reflect the firing methods. The presence or absence of black patches on the external surface may be another indicator to distinguish them. Black patches are created by the adsorption of carbon on to the external surface when some organic stuff touches the surface after firing. When a pot is fired in a kiln, the fuel is completely burnt up and the pot is not taken out from the kiln until it is cooled down. Therefore the black patches tend not to be created. In the meantime, when a pot is fired in an open space, the possibility of creation of black patches becomes more.

The colour of pots may reflect by the firing condition. While the colour is determined by temperature, amount of oxygen and elements included in clay, the enough amount of oxygen in the atmosphere of firing make the pot red in colour. On the other hand, the lack of oxygen makes a reduced atmosphere turning the colour of a pot to grey due to deoxidization of clay. An intentional supply of organic stuff in the final stage of firing or in the initial stage of cooling-off causes absorption of carbon on to the surface of pottery making black colour. Black wares and Black-and-Red ware are the product of such firing technique to make distinctive colour.

3.2 Identification of manufacturing technique in archaeological pottery

3.2.1 *Smoothing and scraping technique*

Although the identification of various traces

which are supposed to be created during the modelling process is not so easy, the forms and direction of traces can provide a clue to the identification.

Striations are the commonest trace which can be observed on the surface of pottery. They are made by touches and movement of finger or some tools on to the surface during the modelling process. The condition of striations may indicate the variety of tools used. The tools can be classified into two types; soft tools such as fingers, cloth or leather, and hard tools made of wood, bone, shell, or metal. In the case of hard tools, particles of rocks included in clay are dragged along the surface making relatively sharper and deeper striations. In addition to such striations, the impression of the edge of a tool may be left on the surface of pottery. In contrast, the use of soft tools creates smoother surface with subtle striations. According to the different strength of pressing a tool on to the surface, the smoothing technique using hard tools or soft tools and scraping technique by hard tools are distinguished from each other.

Turning to the direction of striations, the striations vary from horizontal, vertical to oblique and they can be divided into those in the regular direction and those in the irregular direction. Another point of observation is whether the striations run continuously or discontinuously. Whereas the continuous striations indicate that a tool moved along the surface pressing a tool continuously, the discontinuous striations suggest the repetition of touches and detaches to/from the surface of pottery.

Combining the observations above, the following classification can be made.

1 Continuous smoothing in a horizontal direction (Figure 6.2 above).

2 Continuous scraping in a horizontal direction (Figure 6.2 below).

3 Discontinuous smoothing in an irregular direction (Figure 6.3).

4 Discontinuous scraping in an irregular direction (Figure 6.4).

In the continuous smoothing and scraping technique, the tools moves spirally on the surface either upwards or downwards, indicating that some device with which a pot can be rotated during the execution, like a turntable and a wheel. The discontinuous smoothing and scraping are not accompanied with rotation.

3.2.2 *Burnishing technique*

The burnishing technique can be observed as smoothness of the surface, frequently accompanying a shiny surface (Figure 6.5). The extraordinary smoothness without any striations can be distinguished from that of smoothing technique. The shiny surface can be created by burnishing the surface with a hard tool when a pot is dried to some extent.

Two types of traces of burnishing are observed. The first type is represented by narrow streaks recurring on the surface. Some hard tool like a pebble or a piece of bone may be used. The second type has a very smooth surface with no streak, probably burnished by cloth or leather.

4 CLASSIFICATION OF CERAMIC STYLES

The pottery from Kanmer can be classified into two groups in terms of formal and technical features; Harappan and related pottery and Non-Harappan pottery.

The definition of the Harappan pottery is based

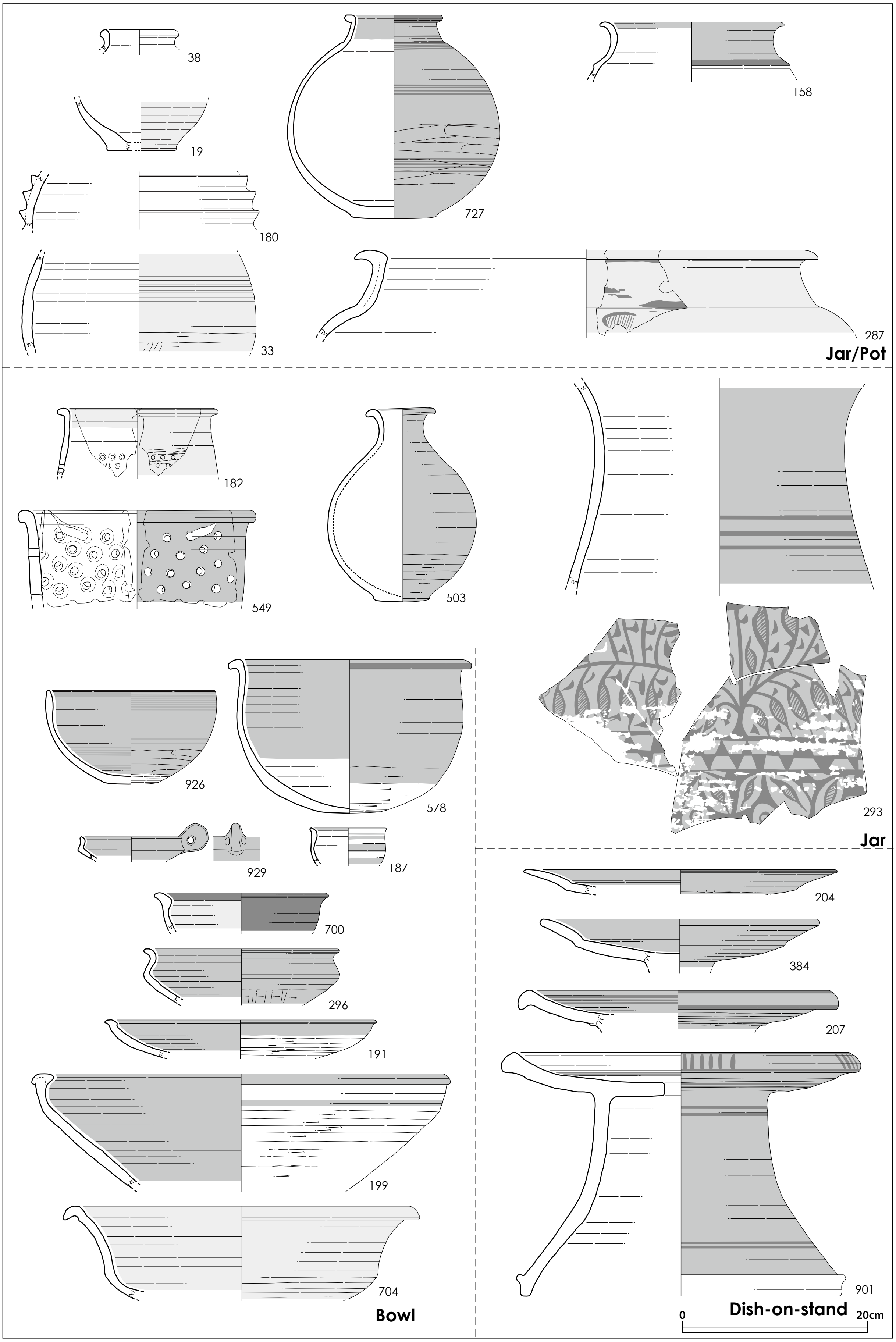


Figure 6.6 Representative specimens of the Harappan pottery

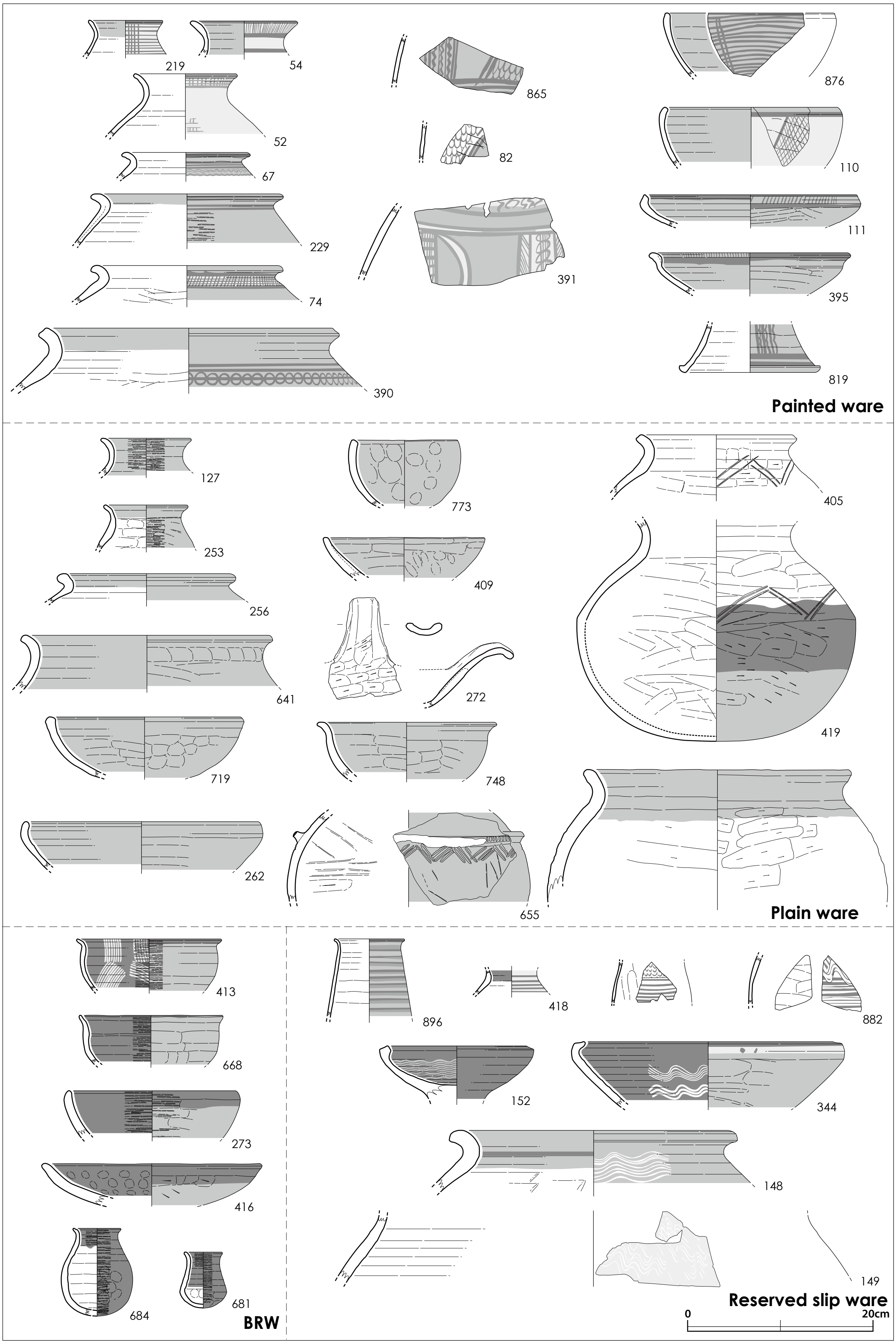


Figure 6.7 Representative specimens of the Non-Harappan pottery

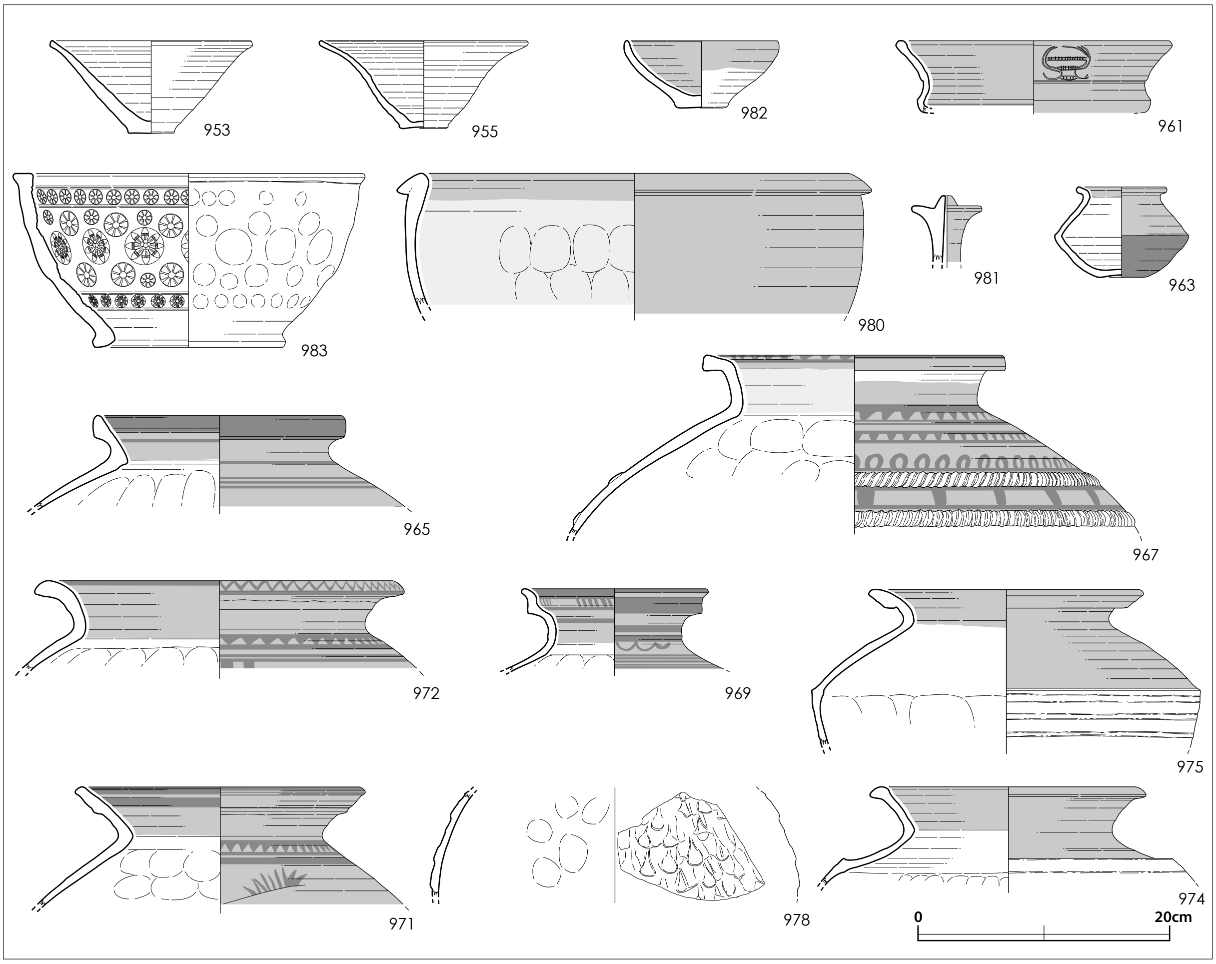


Figure 6.8 Representative specimens of the Historical pottery

on those from Mohenjodaro in Sindh and Harappa in Punjab. The related pottery includes a part of the Sorath Harappan pottery in Gujarat as the Harappan pottery and Sorath Harappan pottery have a close formal and technical similarity.

The Non-Harappan pottery, although its term is not proper in some sense, comprises formal and technical features different from those of the Harappan and related pottery. Simply as recognitive means, the term of Non-Harappan pottery is used here.

4.1 Harappan and related pottery

The Harappan pottery referred to in this report is defined as consisting the same or similar set of formal and technical features as that from Mohenjodaro and Harappa. A part of the Sorath Harappan pottery argued by Possehl and Herman (1989) is also included in this definition as it shares many features with the Harappan pottery. Harappan and related pottery consists of Pot, Jar, Bowl and Dish-on-Stand as dominant forms (Figure 6.6) and is characterized by modelling technique using rotation with a wheel. It includes painted and plain pottery, the former having figurative and geometric motifs in black over red-slipped surface, and the latter being either slipped in red or completely plain.

In this report, the Harappan pottery and related Sorath Harappan pottery are dealt with as one ceramic style. This is because they share many elements while they have differences in some aspects. In Section 6, they will be discussed in terms of the stratigraphic occurrences of

each form and decorative feature, and then the distinction between the Harappan and related Sorath Harappan pottery will be argued.

4.2 Non-Harappan pottery

4.2.1 *Painted pottery*

This group is characterized by its unique forms, paintings and technical features. Whereas the rim-neck portion is finished by smoothing with rotation, the body portion is charatcterized by smoothing without rotation. The dominant forms are Pot and Bowl, accompanied by a small amount of Pedestalled Bowl (Figure 6.7). The decoration is distinguished by black and white pigments over red or dark red slip with a variety of geometric motifs like hatched register, hatched triangle, fish-scale motif, wavy line, circle, etc.

4.2.2 *Plain pottery*

This group shows a similar set of forms and shapes to the Non-Harappan painted pottery, but no paintings. It consists of Pot, Bowl and Pedestalled Bowl, the shapes of which are the same or quite similar as/to those of the Non-Harappan painted pottery (Figure 6.7). However, Pot includes a coarse variety having a thick wall and a fabric with a large amount of rock particles, and incised and appliqué decorations which are not seen in the painted pottery.

4.2.3 *Black-and-Red ware*

Black-and-Red ware is distinguished by its colour, i.e. black over the entire internal surface and the external surface of the rim and red on the external surface of the body. Those which are entirely black are also included here as they can be considered sharing the same formal and technical features. The difference in colour may be coincidental. It consists of Pot and Bowl (Figure 6.7). Among Bowl, there are many specimens having white paintings. The painted motifs are a set of short parallel strokes which is arranged in multiple. In Pot, one type has appliqué bands around the shoulder.

4.2.4 *Reserved slip ware*

Reserved slip ware is characterized by its unique decoration technique of reserving slip by a comb-like tool. Parallel, straight or wavy bands are delineated by this technique. Two types of slip execution are observed, i.e. single slip and double slip. Whereas the former has red slip, the latter is distinguished by grey and black slip. Among its forms, Pot and Bowl are included (Figure 6.7).

4.3 Historical pottery

Some representative specimens of the Historical and Medieval pottery unearthed from Periods IV and V were documented. Technically

Table 6.4 Measurements of complete Harappan Pots

no.	*RD*	*H*	*ND*	*NH*	*BD*	*BH*	*BSD*	*NH/RD*	*HT/BD*	*BDH/BH*
504	10.2	25.2	10.0	1.9	25.8	23.3	7.8	0.19	0.98	0.57
511	28.3	54.3	27.0	4.0	50.2	51.3	9.0	0.14	1.08	0.55
599	6.6	6.3	6.0	1.2	9.2	5.1	4.2	0.18	0.68	0.45
604	4.2	8.6	-	-	-	-	3.4	-	0.88	0.50
635	6.8	4.3	6.2	0.5	8.0	3.8	-	0.07	0.54	0.66
698	7.4	16.0	6.8	2.4	16.0	13.6	7.0	0.32	1.0	0.51
697	7.6	12.8	7.2	1.3	14.0	11.5	4.2	0.17	0.91	0.43
727	10.4	22.0	9.2	3.0	23.0	19.0	9.2	0.29	0.96	0.47
728	12.6	20.4	11.7	2.2	21.4	18.2	5.5	0.17	0.95	0.52
729	7.7	9.8	7.4	2.4	12.8	7.4	5.1	0.31	0.77	0.54

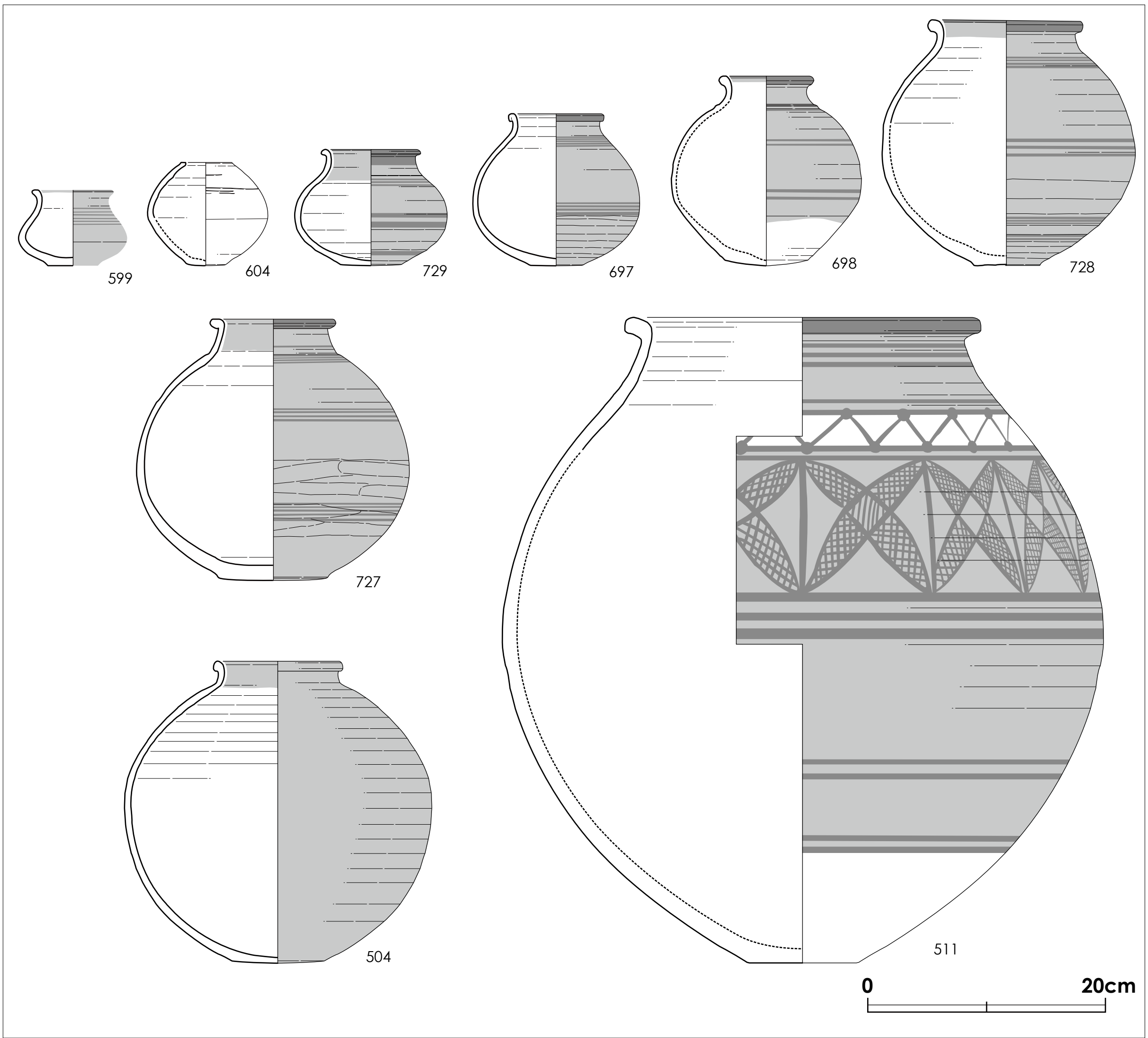


Figure 6.9 Complete specimens of the Harappan pots

they can be defined as being modelled by rotaional modelling technique using a fast wheel and paddle-and-anvil technique. Some of the specimens are finished by the burnishing technique.

They consists of Pot including cooking pot, Bowl, Sprinkler (Figure 6.8). Some of the Pots are decorated with paintings and rippled appliqué bands. Among bowls, typical type with a small flat base and an open mouth is distinctive. These features are similar to the Rang Mahal pottery (Rydh 1959).

It is noteworthy that one grey pot (no. 984) yielded a number of silver and copper coins.

5 DESCRIPTION OF POTTERY

5.1 Harappan and related pottery

[Find line drawings (nos. 1 to 984) referred to in the text in the following pages from 325 to 412]

A total number of 529 specimens of the Harappan and related pottery were selected for detailed documentation. The following description and analyses are based on these documented specimens.

5.1.1 *Pot* (Figures 6.9 - 6.20; Tables 6.4 - 6.13)

Among the specimens which are classified as Pot, only 10 specimens are complete,

Table 6.5 Distribution of RD Classes of the Harappan Pots Type 1

RD Class	n
Class 1	0
Class 2	4
Class 3	5
Class 4	0
Class 5	0
Class 6	0
Class 7	0
Class 8	0
Class 9	0
Class 10	0
Class 11	0

Table 6.7 Distribution of RD Classes of the Harappan Pots Type 2

RD Class	n
Class 1	0
Class 2	7
Class 3	4
Class 4	1
Class 5	0
Class 6	0
Class 7	0
Class 8	0
Class 9	0
Class 10	0
Class 11	0

Table 6.6 Distribution of NH/RD Classes of the Harappan Pots Type 1

NH/RD Class	n
Class 1	0
Class 2	4
Class 3	4
Class 4	0
Class 5	0

Table 6.8 Distribution of NH/RD Classes of the Harappan Pots Type 2

NH/RD Class	n
Class 1	1
Class 2	5
Class 3	4
Class 4	1
Class 5	0

Table 6.9 Distribution of RD Classes of the Harappan Pots Type 3

			Type		
RD Class	3a	3b	3c	3d	Total
Class 1	0	0	0	0	0
Class 2	2	0	0	0	2
Class 3	3	1	0	3	7
Class 4	1	4	3	7	15
Class 5	1	1	3	2	7
Class 6	1	1	1	3	6
Class 7	3	0	0	2	5
Class 8	0	0	1	0	1
Class 9	0	1	2	0	3
Class 10	0	0	2	0	2
Class 11	0	0	1	0	1

Table 6.10 Distribution of NH/RD Classes of the Harappan Pots Type 3

			Type		
NH/RD Class	3a	3b	3c	3d	Total
Class 1	3	2	7	6	18
Class 2	2	3	5	11	21
Class 3	1	2	0	0	3
Class 4	1	0	0	0	1
Class 5	0	0	0	0	0
Class 6	0	0	0	0	0
Class 7	1	0	0	0	1

Table 6.11 Distribution of RD Classes of the Harappan Pots Type 4

	Type					
RD Class	***4a***	***4b***	***4c***	***4d***	***4e***	***Total***
Class 1	0	0	0	0	0	0
Class 2	15	4	0	2	1	22
Class 3	26	2	0	2	1	31
Class 4	14	5	3	1	0	23
Class 5	5	1	1	0	0	7
Class 6	10	1	0	0	0	11
Class 7	1	0	0	0	0	1
Class 8	2	0	0	0	0	2
Class 9	1	0	0	0	1	2
Class 10	0	0	0	0	0	0
Class 11	0	0	0	0	0	0

Table 6.12 Distribution of NH/RD Classes of the Harappan Pots Type 4

	Rim Type					
NH/RD Class	***4a***	***4b***	***4c***	***4d***	***4e***	***Total***
Class 1	13	2	4	1	0	20
Class 2	31	2	0	2	1	36
Class 3	16	6	0	1	1	24
Class 4	5	1	0	1	0	7
Class 5	0	1	0	0	1	2

Table 6.13 Distribution of RD Classes of the Harappan Pots Type 6

Type	***n***
Type 3b	4
Type 3c	1
Type 3d	1
Type 4a	14
Type 4b	4
Type 4d	1
Type 4e	1

whether literally complete or the entire shape is reconstructed on drawing (Figure 6.9). The measurements are shown in Table 6.4. Nos. 697 and 727 have the MBD slightly down the body as shown by index figures of BDH/BH (0.43-0.47). In nos. 511, 698, 728, and 729, the MBD is located in the middle of the body. The index figures of HT/BD indicate that no. 511 has an elongated body (the index figure = 1.08) and nos. 504, 697, 698, 727 and 728 have a globular body as indicated by the index figure 0.91 - 1.0. No. 729 shows a squat body (HT/BD = 0.77).

The bases are all flat, but those of nos. 698 and 727 are slightly bulging towards the centre.

As, except for these complete ones, most of the specimens are intact only from the rim to the upper part of the body, the formal classification of Pot is made on the rim-neck portions. Especially the rim form may be the primary indicator to understand the variation of Pot. The classification below is primarily based on the rim form, although Types 5 - 7 are based on different criteria. Following to the rim form classification, other traits are to be discussed.

Type 1 Simple round rim. (n=9)

Type 2 Projecting rim with a small triangular section. (n=12)

Type 3 Projecting rim in a beak shape. (n=49)

Type 4 Projecting rim with a round or rectangular section. (n=100)

Type 5 Prominently out-curved neck with a rectangular rim. (n=1)

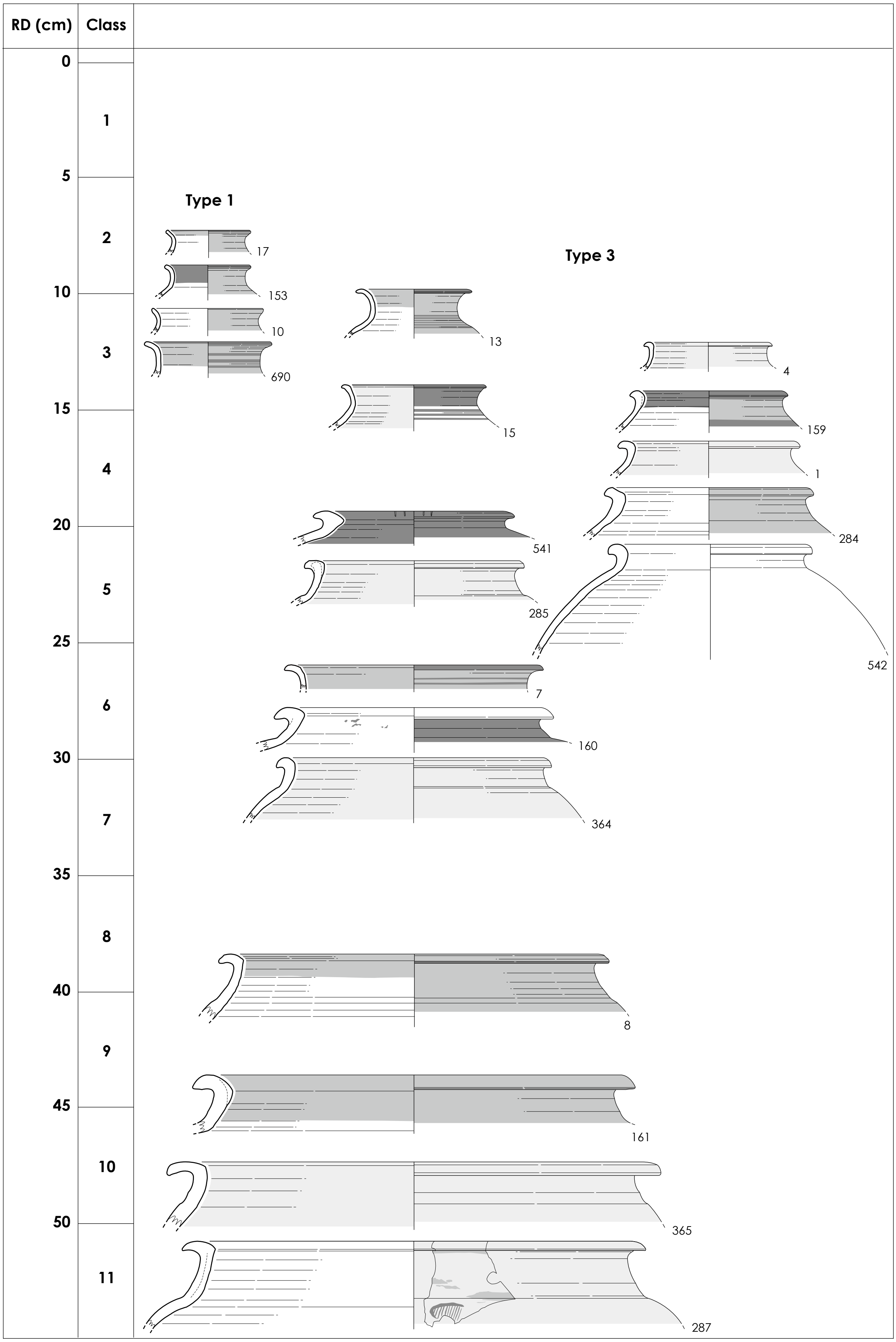


Figure 6.10 RD distribution of Harappan pots

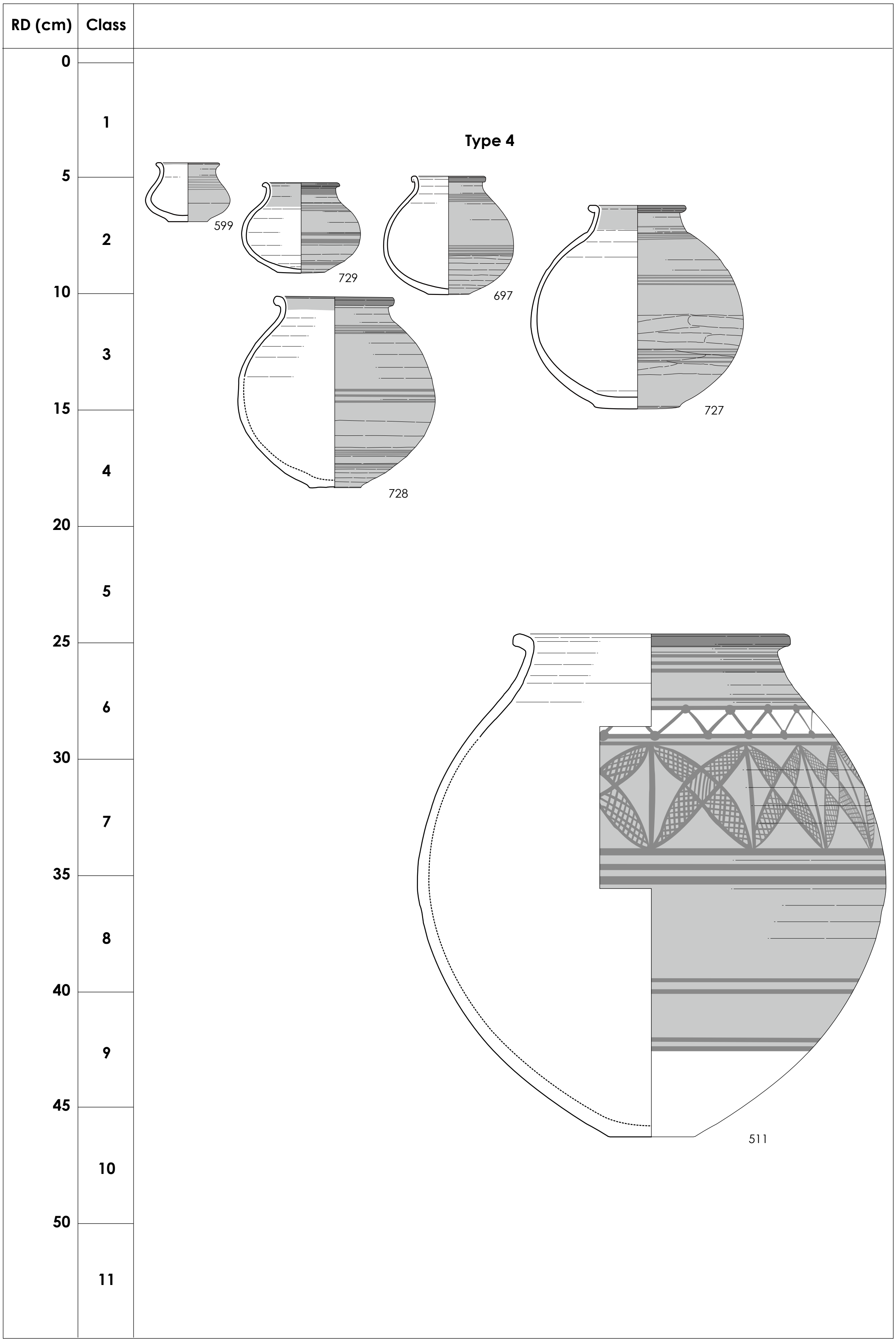


Figure 6.11 RD distribution of Harappan pots

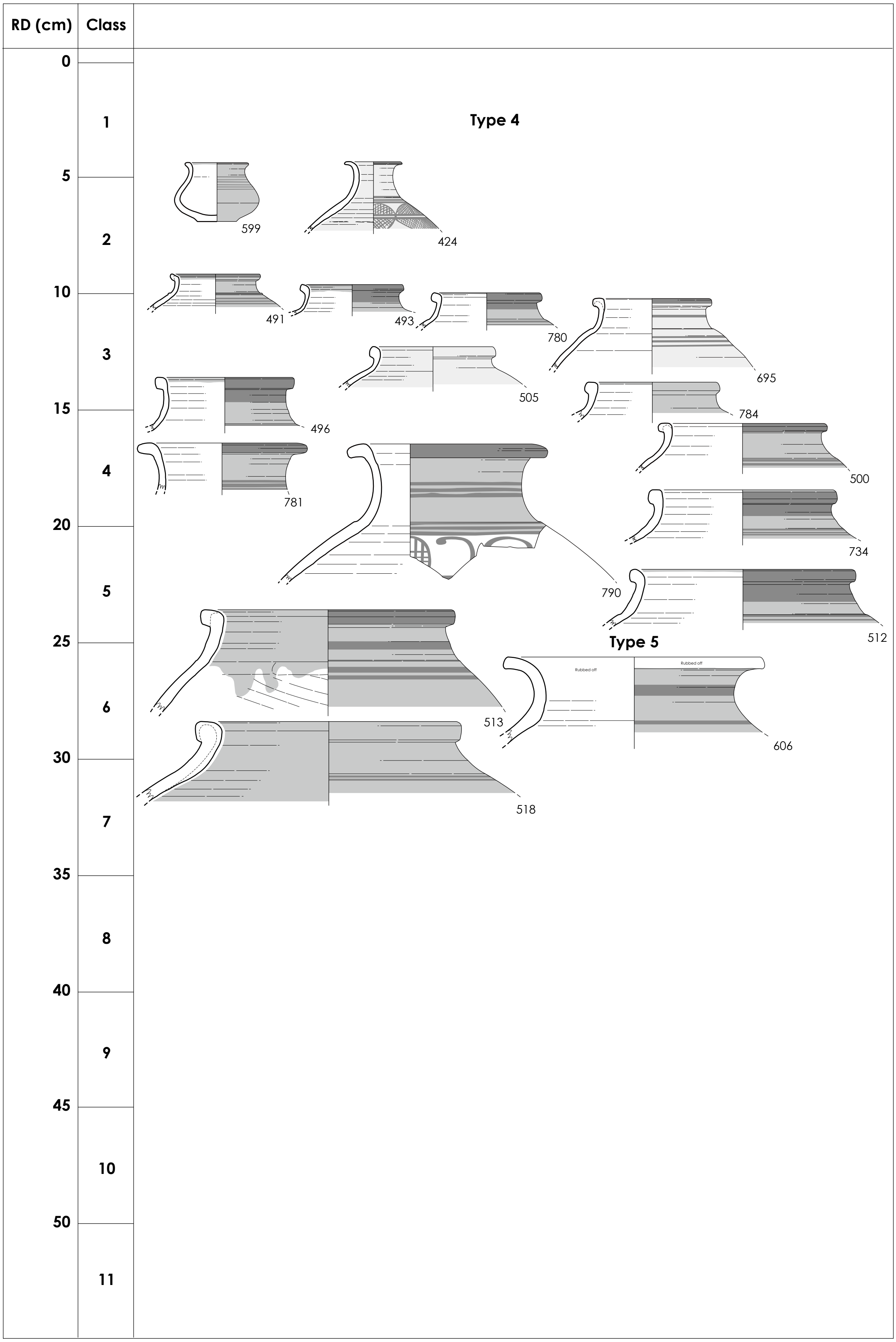


Figure 6.12 RD distribution of Harappan pots

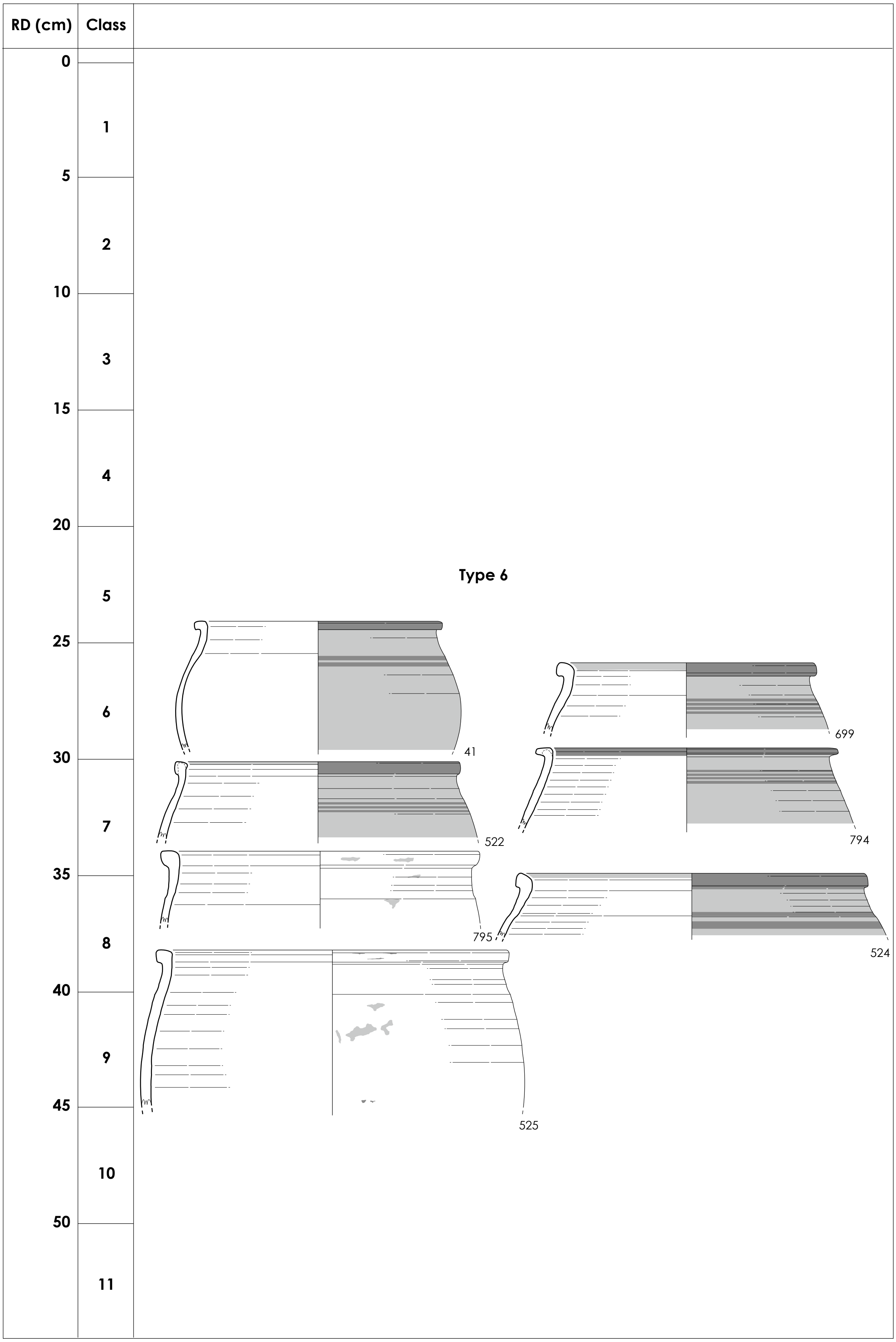


Figure 6.13 RD distribution of Harappan pots

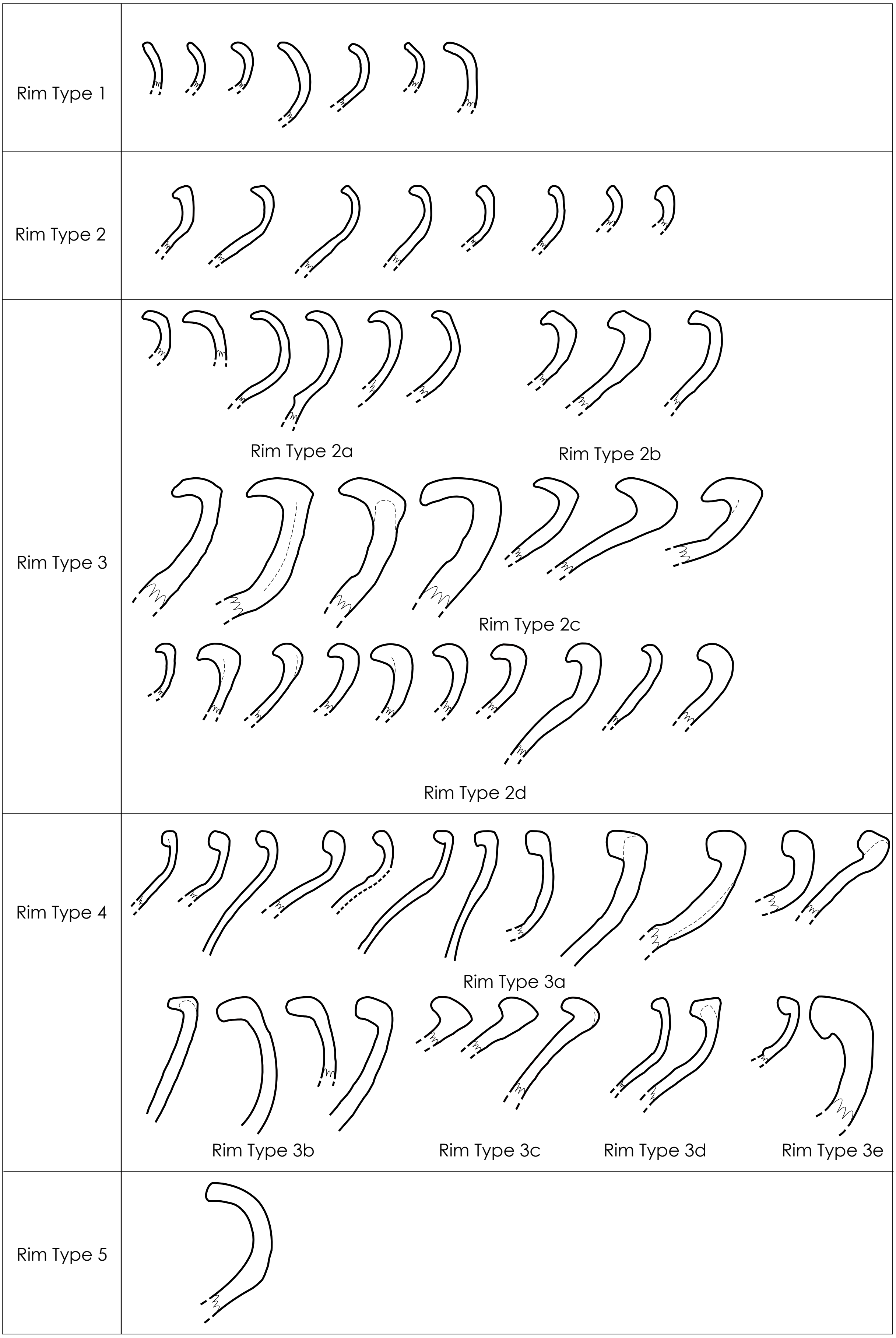


Figure 6.14 Variation of rim forms of the Harappan pots

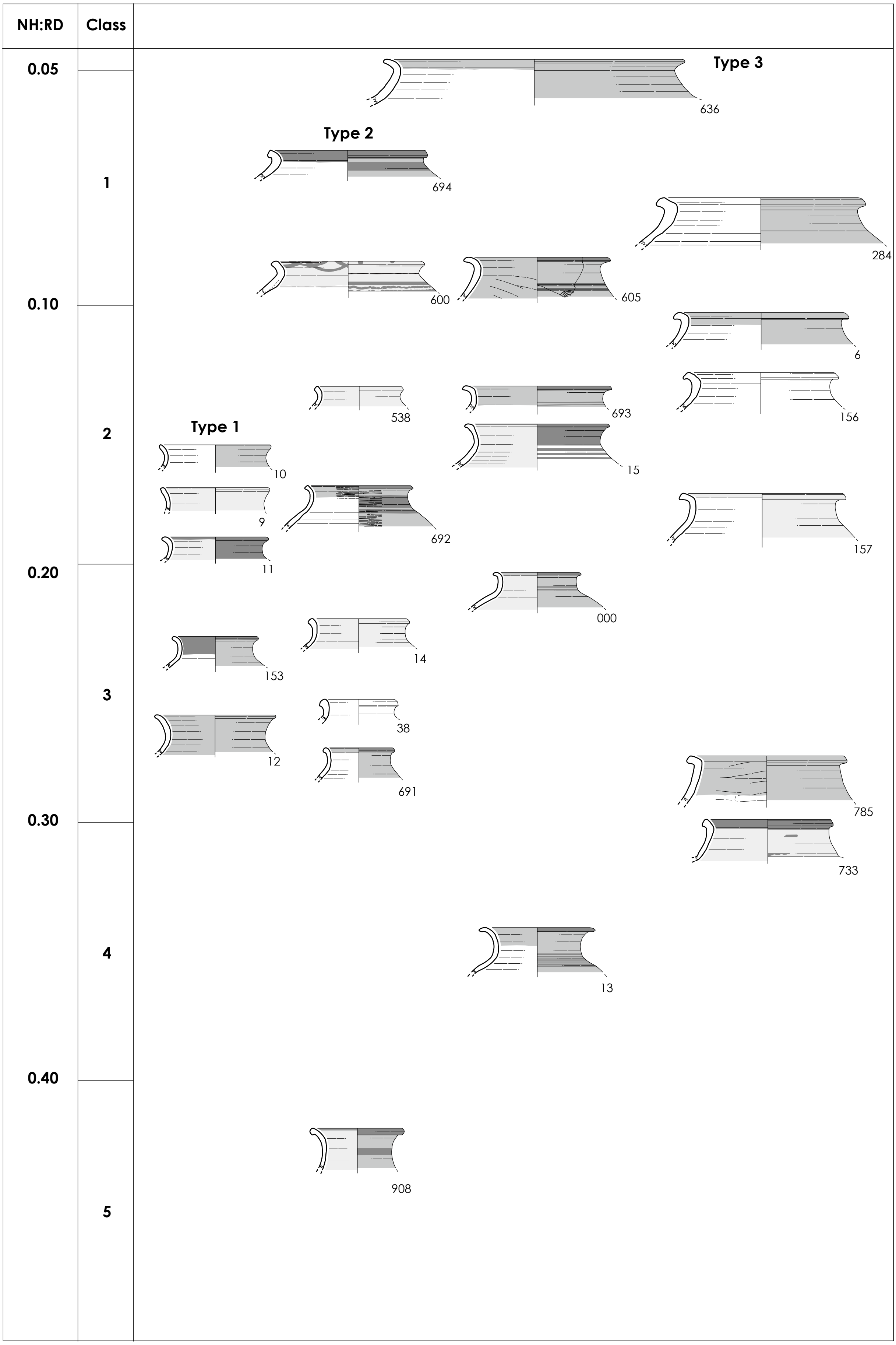


Figure 6.15 NH/RD distribution of the Harappan Pot Type 3

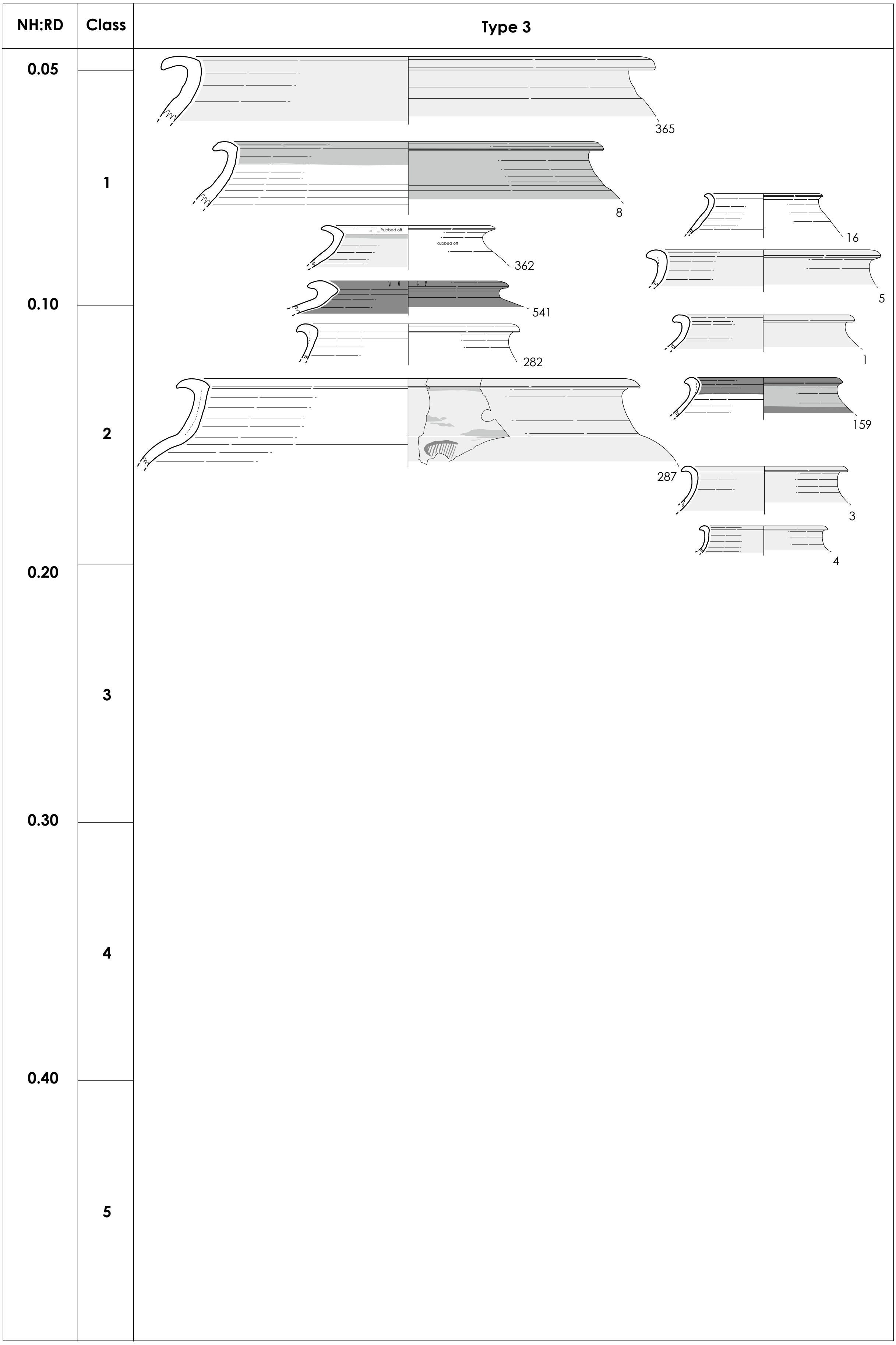


Figure 6.16 NH/RD distribution of the Harappan Pot Type 3

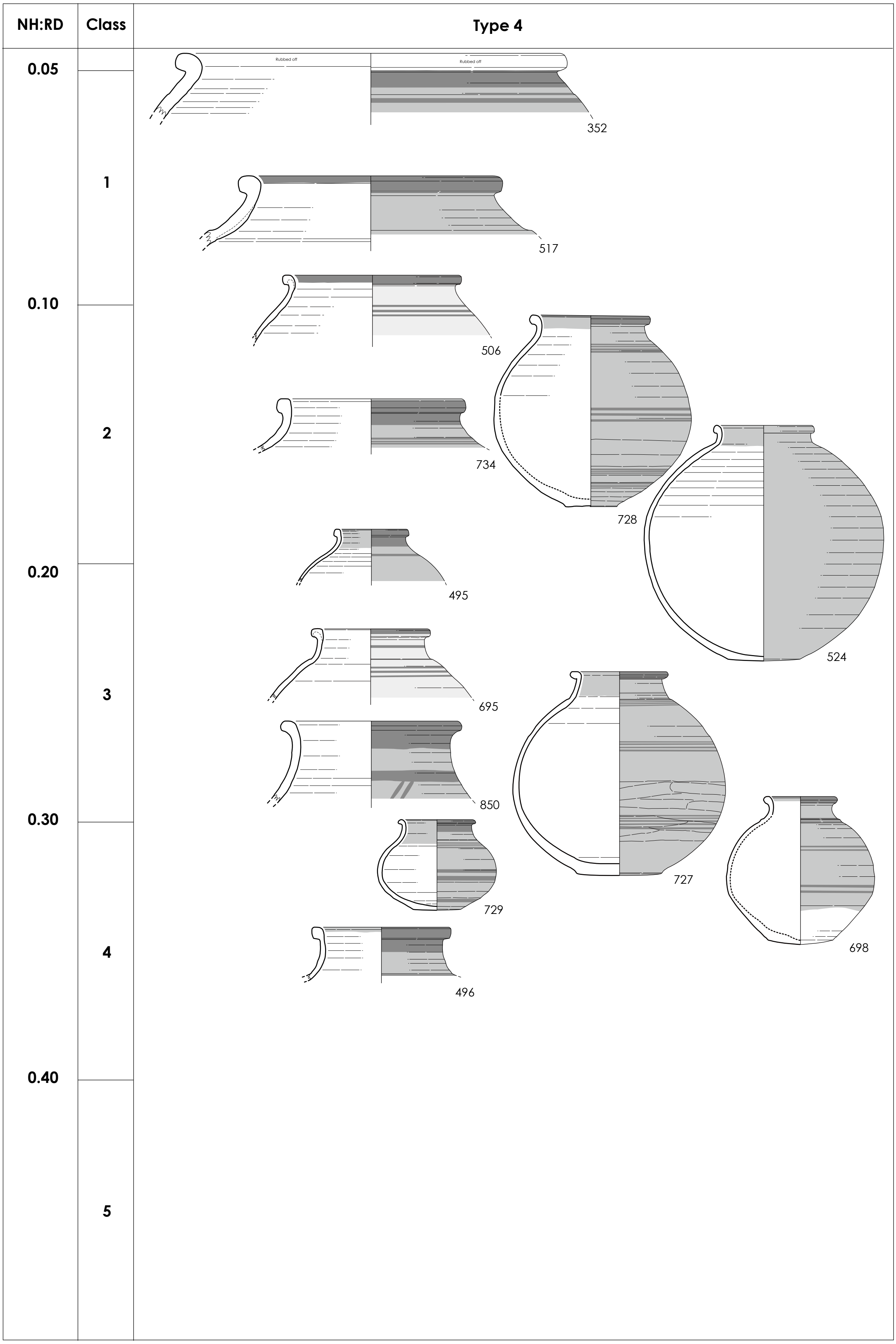


Figure 6.17 NH/RD distribution of the Harappan Pot Type 4

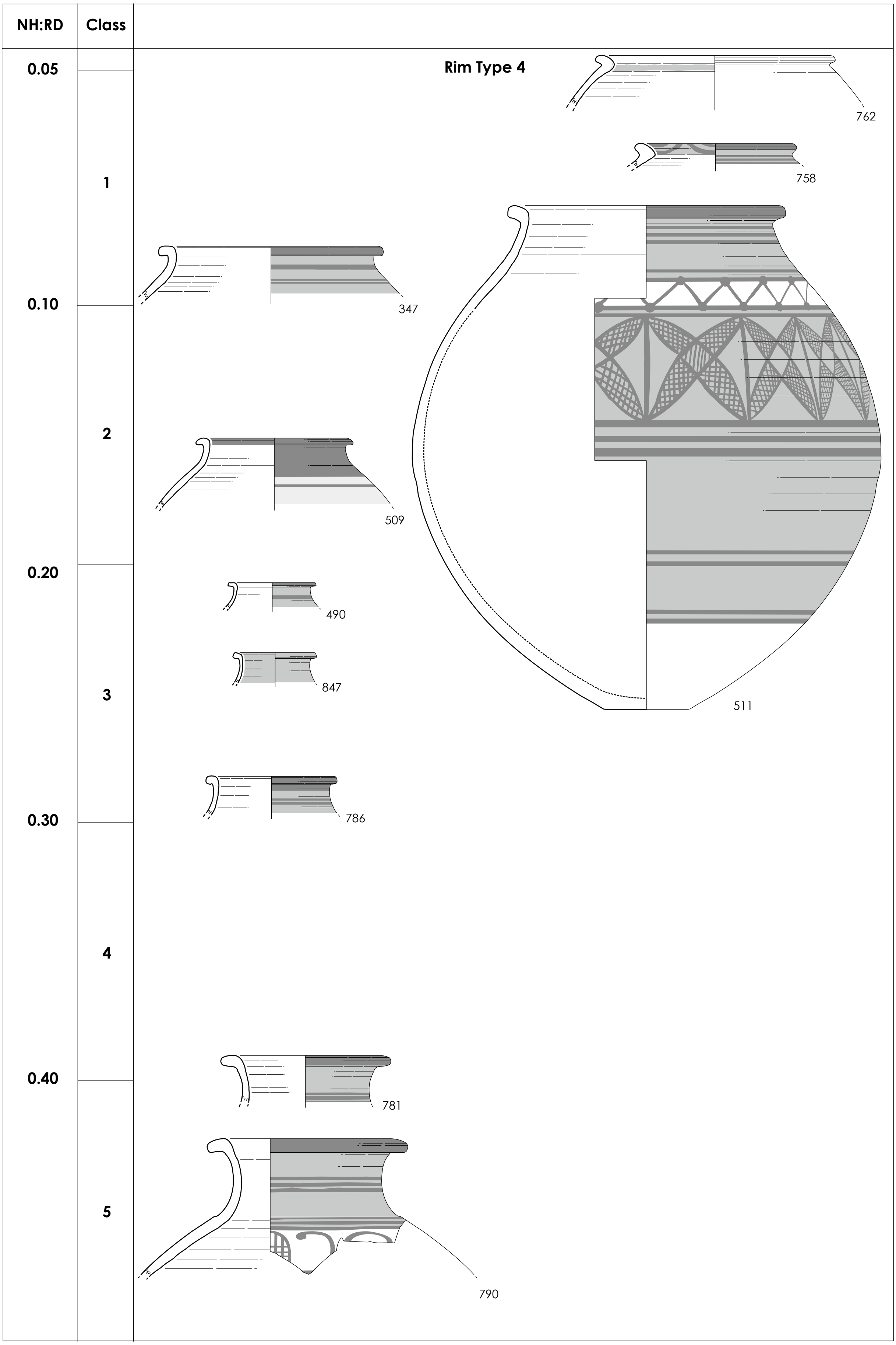


Figure 6.18 NH/RD distribution of the Harappan Pot Type 4

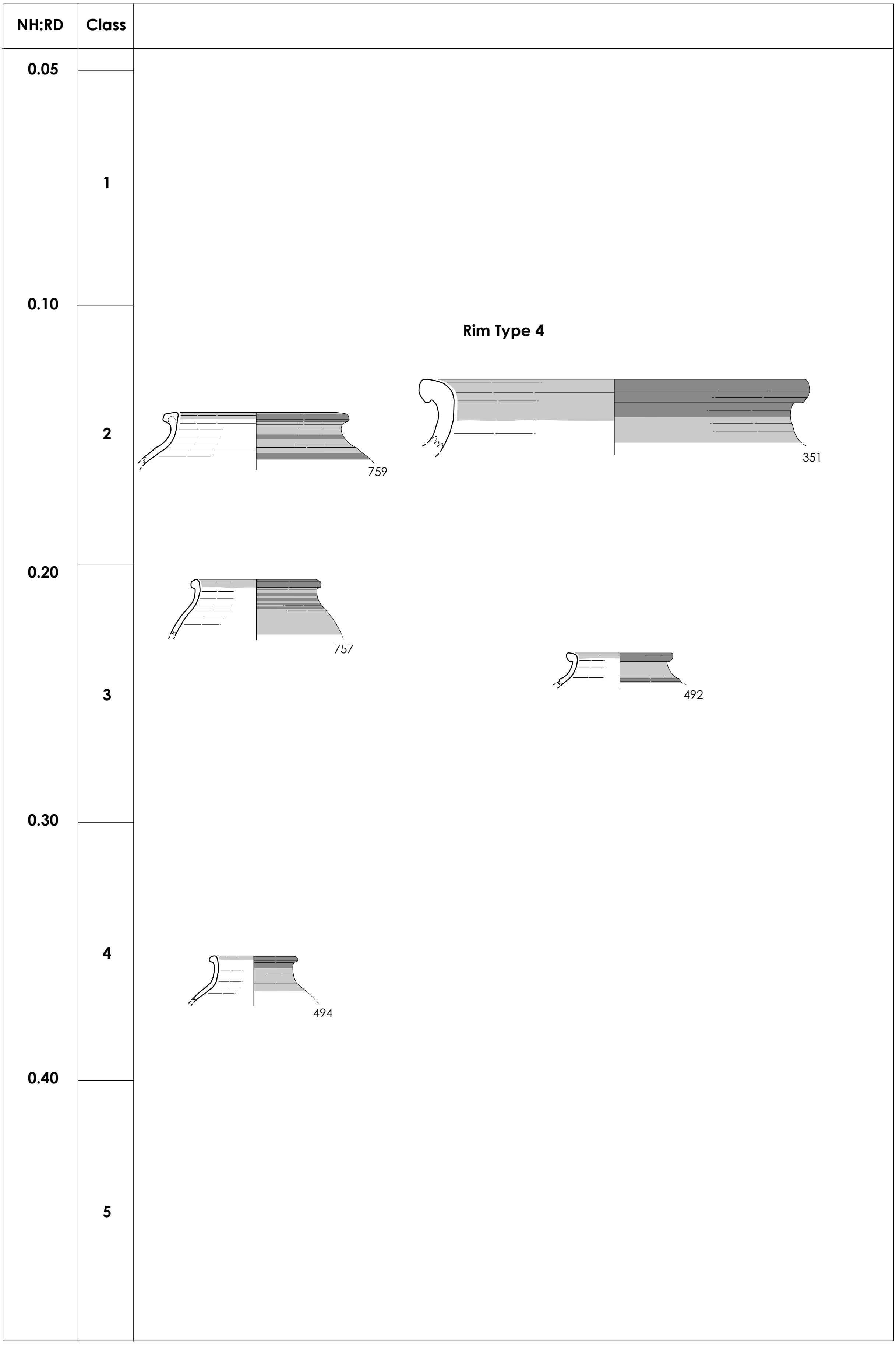


Figure 6.19 NH/RD distribution of the Harappan Pot Type 4

Type 6 Wide-mouthed Pot (or Jar) having the index figures of RD/BD of more than 0.80. (n=25)

Type 7 One with no neck (n=3)

Type 8 Having an out-curved neck with a flatly thickened rim. (n=1)

[Type 1]

The number of Rim Type 1 is limited (nine specimens in number). They have a gently out-curved neck with a simple round rim. In no. 11, the rim is more out-curved than the neck. They have a range of 7.3 - 13.4 cm in the RD and 0.17 - 0.27 in the index figure of NH/RD. Table 6.5 show that RD of these specimens is confined to smaller classes. The index figures of NH/RD shows that the neck height are medium (Table 6.6).

[Type 2]

Rim Type 2 counts 11 specimens in number. RD ranges from 7.4 cm to 16.6 cm showing the similar size to that of Rim Type 1 (Table 6.7). The index figure of NH/RD varies from 0.07 to 0.42 (Table 6.8), including only one specimen of a tall neck (no. 908). Although all specimens are finished by smoothing with rotation, no. 692 is finished by streak-burnishing on the internal surface of the rim and the entire external surface. Those with no slip count two, those with a whitish slip two, those with red slip one, those with a narrow rim band one and those with a narrow rim and neck bands seven. The narrow rim and neck bands are common with Rim Type 4. Exceptionally, no. 600 is decorated with intersecting semi-circles on the internal face of the rim, and a set of horizontal straight lines and wavy lines on the shoulder. The intersecting semi-circles are a common trait with Rim Type 4.

[Type 3]

Rim Type 3 is a beaked rim having a prominent projection with a pointed end. It counts 49 in number. This type can be further classified into the following sub-types.

Type 3a Having a rim which is simple out-curved, not thickened. (n=11)

Type 3b Having a rim of a triangular section and a ledge on the internal face of the rim. (n=8)

Type 3c Having an elongated rim with a ridge on the internal side. (n=13)

Type 3d Having a rim shape similar to Type 3c but no ridge on the internal side. (n=17)

As a whole, RD has a wide range from 9.0 cm to 50.0 cm, showing that the Pot/Jar with this rim type is not confined to a specific size. However when the RD distribution is looked in the rim-type-wise (Table 6.9), it turns out that while Rim Type 3a, 3b and 3d are relatively smaller, Rim Type 3c includes the larger size as well.

The index figure of NH/RD of this rim type is shown in Table 6.10, showing that the shorter neck is dominant in this rim type, though Rim Type 3a includes a few of the taller neck. Nos. 283 and 541 have a very short neck and as for no. 541, its external surface is slipped in black and two post-firing parallel lines are incised on the rim. This specimen may be so-called 'Black slipped jar'. In two specimens (nos. 160 and 161), the shoulder extends from the neck horizontally, indicating that these specimens had a bulging upper part of the body, probably associated with a pointed base. Five specimens (nos. 8, 285, 287, 365 and 543) may have had upturned elliptical body with no bulging shoulder.

In regards to decoration, no. 287 has a black painting over red-slipped surface. Although most part of the painted motif is uncertain due to a severe rubbing-off of the surface, a part of a leaf motif with hatching is observable on the shoulder. In no. 26, one body sherd including the

shoulder of a large Pot or Jar, water plant motifs are arranged in a vertical line, accompanied by a wavy motif.

[Type 4]

Rim Type 4 is characterized by its prominent projection with a round or rectangular section. One hundred one specimens are identified. It can be further classified into the following sub-types.

Rim Type 4a Having a square section. (n=75)

Rim Type 4b Having a elongated rim with a rectangular section. (n=13)

Rim Type 4c Having a roundly projecting rim with no neck. (n=4)

Rim Type 4d Having a trapezoidal section. (n=5)

Rim Type 4e Having a slightly drooping edge. (n=3)

The RD distribution of each Rim Sub-Type is shown in Table 6.11. This table shows that the RD concentrates in relatively smaller classes. The larger classes are very limited in number.

In Table 6.12, the NH/RD index is shown. Rim Type 4a is dominated by the short-medium necks although there are a few medium-tall necks. Rim In Type 4b, the short-medium and medium necks are dominant, whereas the short neck is much less. Rim Type 4c consists only of the short neck. This indicates a strong relationship with Rim Type 3c as well as the similarity in the rim shape. Rim Type 4d, though limited in number generally, ranges from the short to medium-tall necks. Rim Type 4e has one specimens each in the short-medium and medium necks.

In regards to other formal features, a ledge or a narrow raised band (no. 492) is associated with this group of rim types.

The decoration is characterized by a wider black band over the rim and the upper part of the neck and a set of parallel horizontal narrow bands on the shoulder. There are specimens with a narrow horizontal band in the middle of the neck and with a set of parallel horizontal bands on the neck and shoulder. These types of painting style are common to all variety of the rim types. In complete specimens described above, two or three sets of parallel horizontal bands are painted on the body.

Besides these band paintings, no. 850 has a pair of oblique bands painted below the neck band. No. 849 has lenticular bands and a circle on the shoulder. In nos. 756, 788 and 838, the external surface is painted over in black. A complete specimen (no. 511) shows a horizontal register delineated by two sets of a pair of parallel horizontal bands on the shoulder, in which interconnected circles are painted, and another horizontal wide register divided into a series square compartments, in each of which an intersecting lenticuler motif with hatches is filled. A set of parallel horizontal bands is also painted in the lower part of the body.

[Type 5]

Type 5 is represented by only one specimen, having a prominently out-curved neck. The RD measures 27.0 cm and the NH/RD index is 0.19. The external surface is slipped in red and horizontal bands are painted on the neck and the juncture between the neck and the body.

[Type 6]

Type 6 is defined by the RD/BD index of more than 0.80, that is, a wide mouthed pot/jar. Twenty-five specimens are identified. The specimens having a body part intact shows two types of body shape, i.e. a globular body and a less bulging body, although most of the specimens in this type are intact only with the rim-neck portions. The RD ranges from 22.2 cm to 53.0 cm.

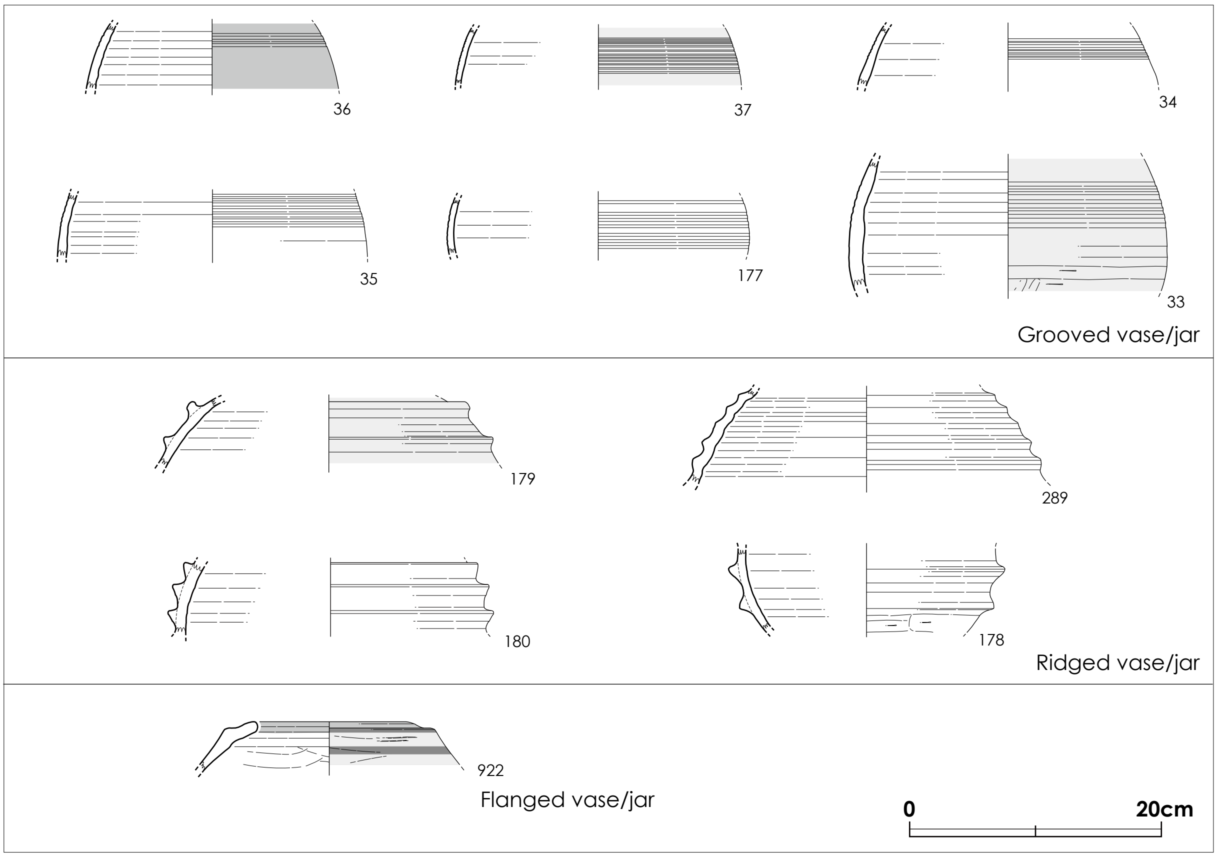


Figure 6.20 Classification of Harappan Pots

The rim shape is common to those of Rim Types 2 and 3. Among these, as Rim Types 2c and 2d are represented by specimens having only rim-neck portions intact, it cannot be determined that these specimens belong to Type 6. Except for these, Type 3a is dominant. The RD distribution is shown in Table 6.13 according to the Rim Types.

In regards to the manufacturing technique, the whole internal surface and the upper part of the external surface are smoothed with rotation, and the lower part of the external surface is finished by scraping with rotation.

The decoration consists of parallel horizontal bands, a set of vertical bans at intervals on the rim (nos. 355, 261, 519 and 522), and double loops on the flat face of the rim (no. 930).

[Type 7]

Type 7 is characterized by a very short neck, counting three specimens. No. 604 is complete having a truncated biconical shape. The base is slightly bulging towards its centre. It measures 4.2 cm in RD, 9.8 cm in BD and 8.6 cm in H. No. 603 seems to have a similar shape, measuring 6.0 cm in RD. No. 928 has a rim very shortly out-turned, measuring 12.8 cm in RD. The external surface is slipped in red.

[Type 8]

Only one specimen (no. 431) is classified in this type. It has an out-curved neck and a flatly thickened rim. It is incised with a post-firing graffiti on the internal side of the rim.

The following description regards body sherds which has a distinctive feature (Figure 6.20).

[Grooved Pot/Jar]

Six body sherds with parallel horizontal grooves were found (nos. 33 - 37 and 177,). They

Table 6.14 Measurements of complete Harappan Jars

	RD	H	ND	NH	BD	BH	BSD	NH/RD	HT/BD
1229	5.0	13.2	3.8	3.2	10.2	10.0	4.2	0.64	1.29
503	6.0	20.7	4.8	3.6	16.0	17.1	6.1	0.60	1.29

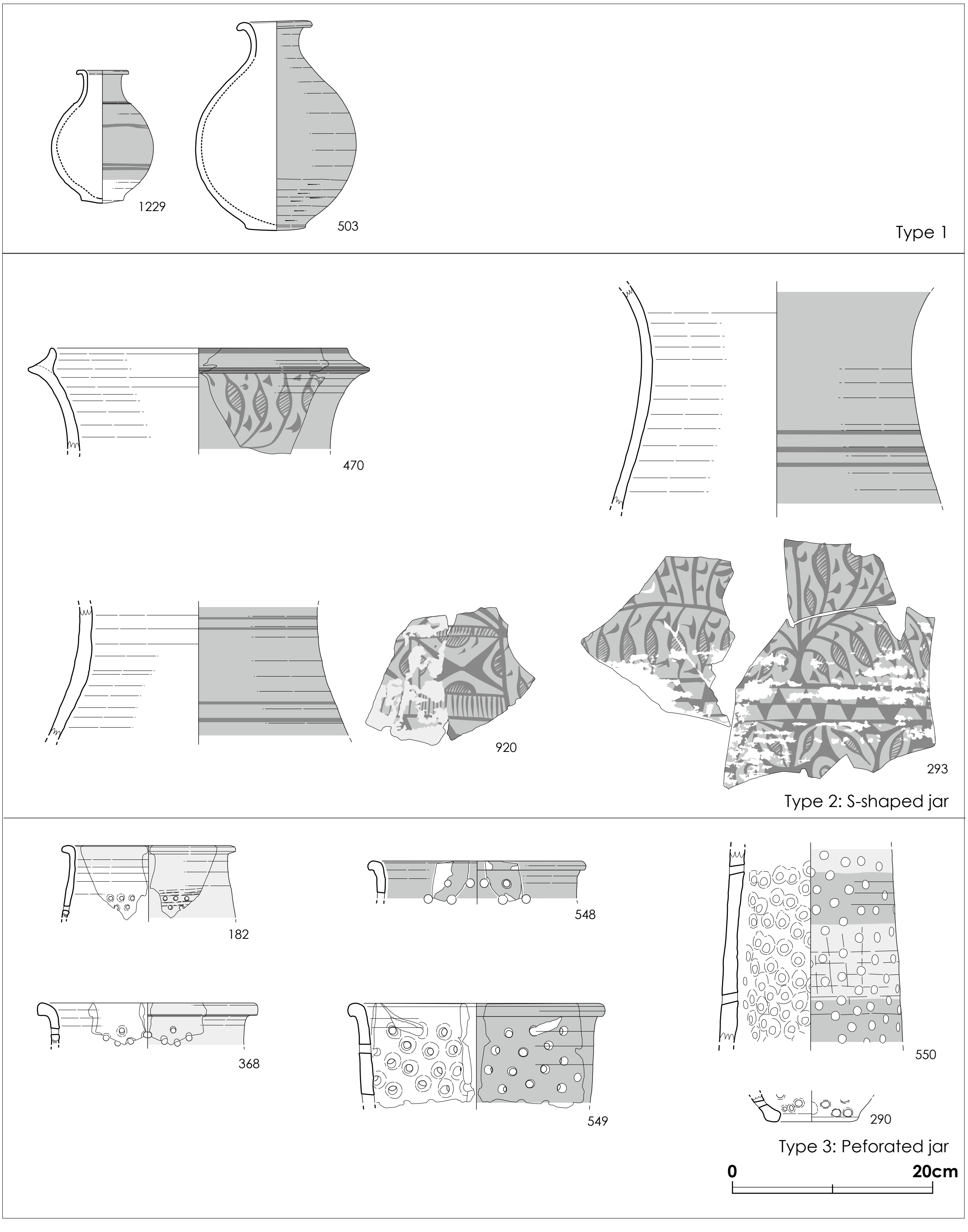


Figure 6.21 Classification of Harappan Jars

seems likely to have a short neck. BD seems to be around 23.0 - 27.0 cm and the preserved portions indicates an elliptical body shape. The external surface is executed with parallel horizontal grooves counting six to 11 in number. All specimens are smoothed with rotation, but no. 33 is finished by scraping with rotation on its lower part of the body.

[Ridged Pot]

This type is distinguished by prominent ridges on the external side of the body, which are made by appliqué technique. Four specimens are attested (nos. 178 - 180 and 1081). The formal features of the rim-neck portion and the base portion is uncertain as only body sherds were found. Four specimens were documented. BD seems to measure 21.0 cm to 30.0 cm. The ridges are triangular in section. The entire surface is finished by smoothing with rotation.

[Flanged Pot/Jar]

One specimen (no. 922) of Flanged Pot/Jar was found from the excavation, although its formal features are not identical to those found from othe Indus sites like Mohenjodaro and Harappa. This specimen consists of a globular body and a low flange below the im on the external side. It measures 12.4 cm in RD. The rim-neck portion is smoothed with rotation, the body is finished by smoothing without rotation. The external surface is slipped in white on the body and in red on the rim-neck portion. Two parallel horizontal bands are painted on the body.

5.1.2 ***Jar*** (Figure 6.21; Table 6.14)

Fourteen specimens were identified as Jars. They can be classified into the following types.

Type 1 Narrow-necked Jar. (n=2)
Type 2 S-shaped Jar. (n=4)
Type 3 Perforated Jar. (n=8)

[Type 1 Narrow-necked Jar]

Two specimens of the Narrow-necked Jar were found from the excavations (Figure 6.21; Table 6.14). Both are complete, having a elliptical body and a narrow and tall neck. No. 1229 has a projecting rim and a raised band on the juncture between the neck and the body. The base is slightly bulging towards its centre. A red slip is executed from the rim to the lower part of the body and three sets of parallel horizontal bands are painted on the juncture between the neck and the body, shoulder and the lower part of the body. The entire surface is smoothed with rotation.

No. 503 has an out-curved rim, slightly drooping. The base slightly bulges towards its centre. The entire external surface is slipped in red. The whole surface is smoothed with rotation, but the lower part of the body on the external side is finished by scraping with rotation.

[Type 2 S-shaped Jar]

Four specimens of the S-shaped Jar were found from the excavations. This type of jar is distinguished by flanged rim to receive a lid and a tall body gently curved.

No. 181 has a relatively small size . A part of comb-like motif and leaves are intact on its external surface.

No. 293 is a large sherd of the neck and the upper part of the body, showing a gently out-curved profile. It measures 27.0 cm in minimum diameter and 0.9 - 1.1 cm in thickness of wall. The external surface is slipped in red and painted in black. Parallel horizontal bands divide the external surface into three registers. In the uppermost register is painted a tree with three branches and narrow leaves with oblique hatches. The middle register is filled with two rows of triangles arranged in opposite direction. In the lower

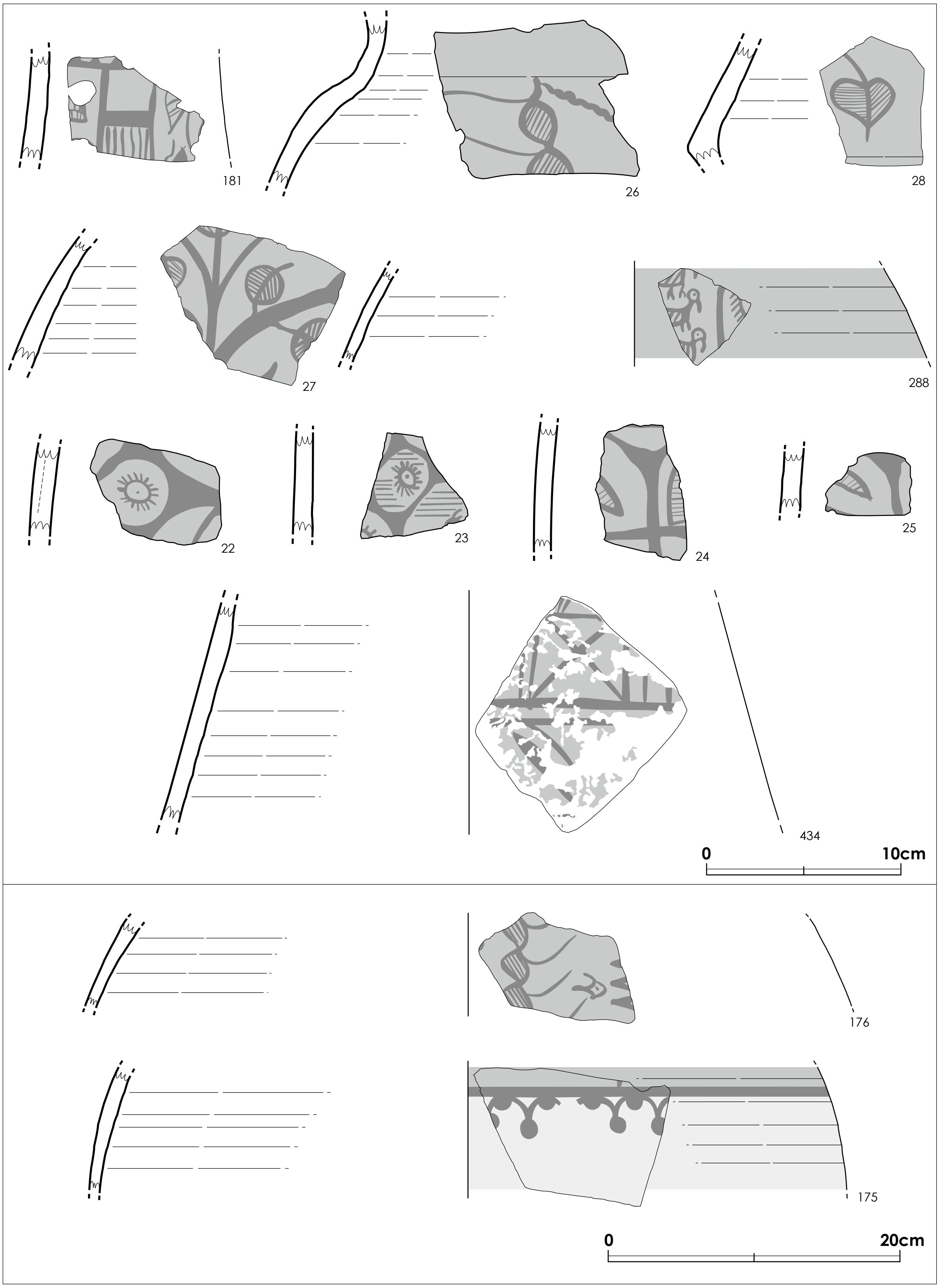


Figure 6.22 Harappan painted Pots/Jars

register, a design consisting intersecting circles with leaf motifs and a dot-in-circle is painted. The entire surface is smoothed with rotation.

No. 470, although found from a Historical deposit, certainly belongs to the Harappan S-shaped Jar. The sherd consists of a gently out-curved neck and a flanged rim. It measures 29.2 cm in RD and 1.1 cm in thickness of wall. The external surface is slipped in red and painted in black with plant motifs. A narrow horizontal band is painted on the flange. The entire surface is smoothed with rotation.

No. 920 is a body sherd having a gently out-curved profile of the neck portion. It measures 23.6 cm in minimum diameter. The external surface is slipped in red and painted in black with a series of compartments in each of which a X-shaped motif, hatched semicircles arranged at four directions and a vertically-hatched portion on either side of the X-shaped motif. A part of a leaf motif is also intact. The entire surface is smoothed with rotation.

[Type 3 Perforated Jar]

The Perforated Jar is distinguished by a number of perforations on the body. Eight specimens were recorded, among which five specimens include the rim portion, two are body sherds and one is a base sherd.

They range from 16.0 cm to 24.0 cm in RD and from 18.0 cm to 22.0 cm in BD. Like no. 550, the body has a almost uniform diameter from top to bottom.

In regards to the rim shape, two specimens (nos. 368 and 921) have a horizontally projecting rim, one specimen (no. 921) a shortly out-curved rim with a rectangular section and two specimens (nos. 548 and 549) a shotly out-curved rim with a pointed edge. No. 290 is a base sherd having a hole in the centre of the base with a diameter of 6.0 cm. As BSD measures 9.0 cm, the ratio of hole diameter to the BSD is 0.67.

While the rim-neck portion is smoothed with rotation, the body is finished with smoothing by some hard tool without rotation as indicated by some examples (nos. 182 and 473). In the case of no. 550, vertical strokes of smoothing can be observed in addition to horizontal strokes. These examples indicate that the external surface was made smooth before perforations. The perforations are made from the external side to the internal side.

5.1.3 *Painted sherds of Pots/Jars* (Figure 6.21,22)

In this section, body sherds with paintings, form cannot be determined due to its intactness are described.

Two specimens (nos. 22 and 23) are painted with intersecting circles and sun-like motifs. Another two specimens (nos. 24 and 25) show intersecting circles and leaf-motifs. No. 27, a sherd of the upper part of the body, depicts a pīpal tree with branches. Branches are sprayed out on both sides of the central axis. The leaves which are painted hanging from the branches consists of a heart-shaped outline and a central vein with oblique hatches. No. 28, although its form is uncertain, is painted with a pīpal leaf which has a heart-shaped outline and a central vein with hatches. In no. 288, which may be a sherd of the upper part of the body, possibly a part of a leaf, hatched stroke and three birds arranged in a vertical row are depicted. The depiction of birds are very simplified having a round eye, a beak and a hatched body. No. 175 is a sherd of the middle part of the body with a horizontal band and loops with circles. A red slip is executed above the horizontal band. In no. 176, a sherd of the upper part of the body, water-plant motifs in a vertical row and an indeterminate motif are painted on a red slip.

In addition to the specimens described above,

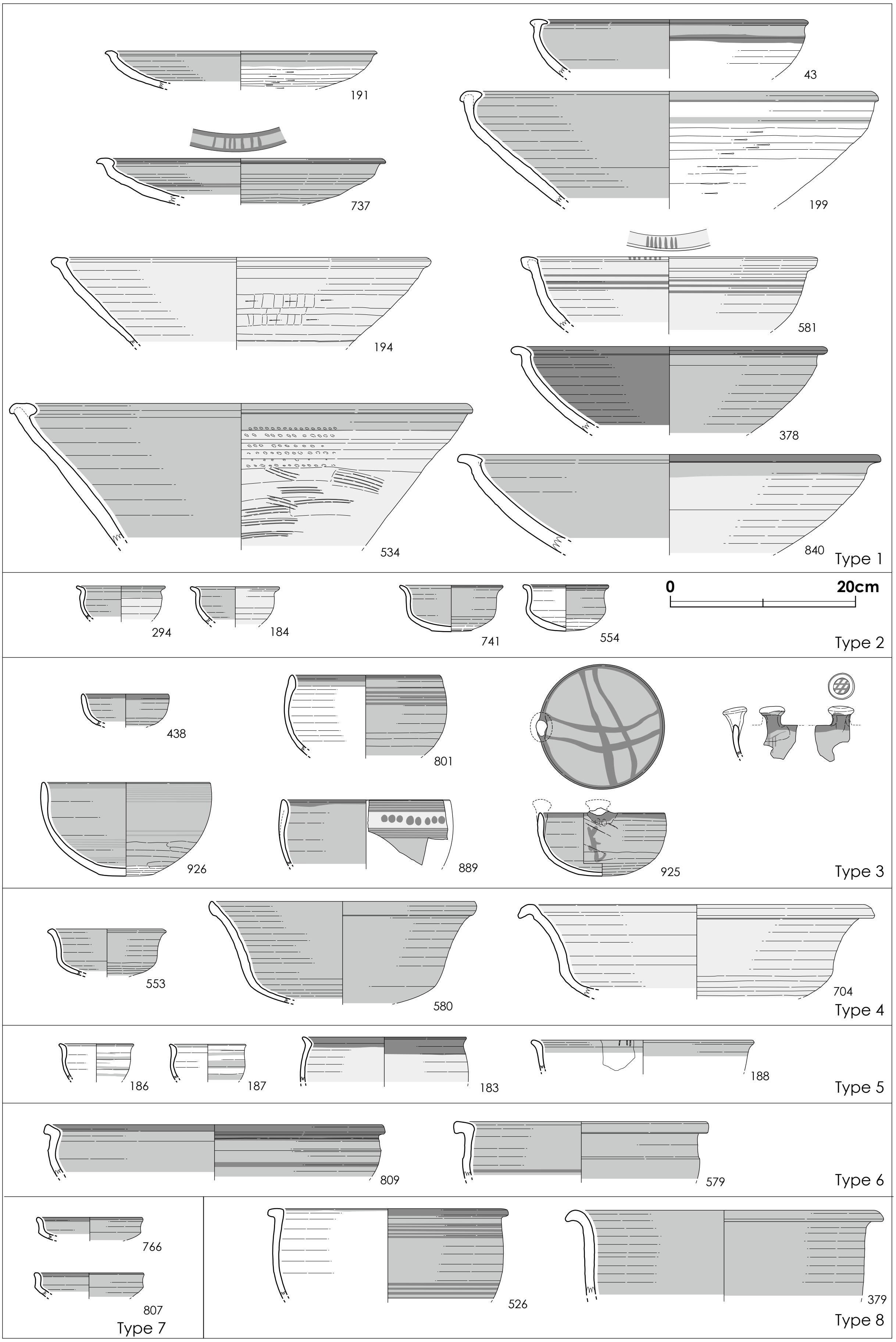


Figure 6.23 Classification of Harappan Bowls

a number of body sherds with paintings are shown only with photographs (Figures 6.175 - 6.179).

5.1.4 ***Bowl*** (Figures 6.23 - 6.24; Tables 6.15 - 6.19)

In total, 173 specimens were classified as Bowls. They can be classified as follows based on the overall shape and the rim shape.

Type 1 Having a nail-headed rim with projections on both internal and external sides. This type includes various body shapes. (n=65)

Type 2 Having a shortly out-curved neck. (n=5)

Type 3 Having a hemispherical body and a straight rim. (n=63)

Type 4 Having a low ridge at the juncture between the lower part and upper part of the body and a gently out-curved upper-body and neck. (n=5)

Type 5 Having a hemispherical body and a shortly out-curved neck. Its overall shape is partially similar to Type 2. (n=11)

Type 6 Having a body with a low ridge and a shortly out-turned neck with a rectangular rim. (n=2)

Type 7 Having a shallow body with a ridge or carination between the lower and upper parts of the body and gently out-curved neck. (n=2)

Type 8 Having a deep and hemispherical body with a shortly out-turned rim. (n=9)

Type 9 Other unique shapes. (n=9)

[Type 1]

This type is distinguished by a rim projecting on both internal and external sides, that is the so-called nail-headed rim. Sixty-five specimens were identified counting the largest number among the Harappan Bowls. The rim shape exhibits variations as follows.

Rim type 1 Having prominent projections on both internal and external sides. (n=18)

Rim type 2 Having a thicker projection on the internal side. (n=13)

Rim type 3 Having a prominent projection on the external side and a ridge on the internal side. (n=24)

Rim type 4 Having an almost rectangular rim on the external side. (n=10)

The body also has variations as follows.

Table 6.15 Relations between Rim Types and Body Types of the Harappan Bowl Type 1

	Rim Type 1	***Rim Type 2***	***Rim Type 3***	***Rim Type 4***
Body Type 1	4	2	2	1
Body Type 2	12	9	17	8
Body Type 3	2	2	5	1

Table 6.16 Relations between Rim/Body Types and RD Classes

		Type (Rim Type/Body Type)												
		1/1	***1/2***	***1/3***	***2/1***	***2/2***	***2/3***	***3/1***	***3/2***	***3/3***	***4/1***	***4/2***	***4/3***	***Total***
RD	***Class 5***	0	1	0	0	1	0	0	3	0	0	1	0	6
	Class 6	1	1	0	0	0	0	0	5	3	1	1	0	12
	Class 7	0	4	1	0	0	1	0	6	0	0	1	0	13
	Class 8	2	0	1	1	5	0	0	1	2	0	5	1	18
	Class 9	0	5	0	0	3	1	2	2	0	0	0	0	13
	Class 10	1	0	0	1	0	0	0	0	0	0	0	0	2
	Class 11	0	0	0	0	0	0	0	0	0	0	0	0	0

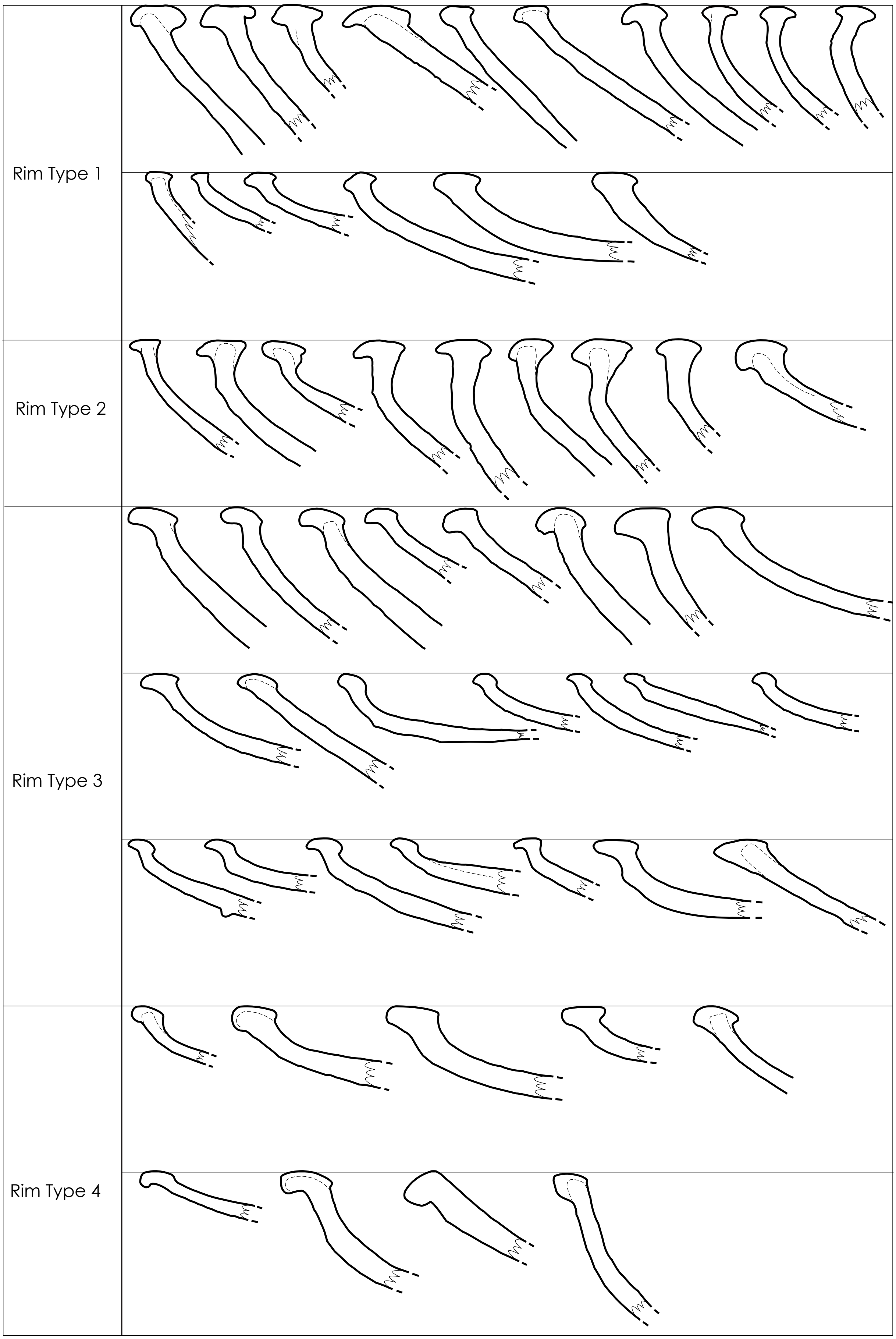


Figure 6.24 Classification of rim types of the Harappan Bowl Type 1

Table 6.17 Distribution of RD Classes of the Harappan Bowl Type 3

RD	n
Class 1	0
Class 2	3
Class 3	11
Class 4	32
Class 5	14
Class 6	0
Class 7	0
Class 8	0
Class 9	0
Class 10	0
Class 11	0

Table 6.18 Distribution of RD Classes of the Harappan Bowl Type 4

RD	n
Class 1	0
Class 2	0
Class 3	1
Class 4	0
Class 5	0
Class 6	2
Class 7	0
Class 8	2
Class 9	0
Class 10	0
Class 11	0

Table 6.19 Distribution of RD Classes of the Harappan Bowl Type 5

RD	n
Class 1	0
Class 2	3
Class 3	0
Class 4	4
Class 5	3
Class 6	0
Class 7	0
Class 8	0
Class 9	0
Class 10	0
Class 11	0

Body type 1 Having a body straight constricted towards the base. (n=9)

Body type 2 Having a ridge or a shallow carination on the upper part of the body. (n=46)

Body type 3 Having a globular body. (n=10)

Table 6.15 shows the relations between the rim types and the body types. Body Type 2 is associated with all variety of the rim types. This body type can be regarded as a characteristic feature of Bowl Type 1 as it is associated with both shallow and deep body. However it is to be noted that there is a variation in the degree of ridge or carination; some specimens shows a shape closer to Body Type 1 while others have a body closer to Body Type 3.

Table 6.16 exhibits the relations between the rim/body types and RD classes. Whereas no specimen can be identified as having RD classes smaller than Class 4, most specimens concentrate between Class 6 and Class 9. This indicates that there is no meaningful relation between formal features and rim size.

Fifty-seven specimens are applied with slip, either red or white. Among those that have a red slip, the slip is applied to the upper part of the external side as well as the entire internal surface in many instances.

Black bands are painted in a fair number of examples. Nos. 44, 373, 374, 378, and 840 are painted with a rim band. A band is painted on the external side of the body in nos. 43, 45, 48 and 198. Nos. 302, 437, 446, 583, 739 and 931 are painted with horizontal parallel bands on both sides.

Beside bands, there are specimens that are painted with geometric motifs. Sets of vertical parallel short strokes are painted on the external side of the rim in nos. 542, 581, 582 and 585. In the case of nos. 375, 376, 589 and 843, loops are painted on the internal side of the rim. These motifs are associated with horizontal parallel bands on the body in many specimens indicating a relation between them, and such an association can be observed in the Harappan Pots and Dish-on-Stands.

In terms of manufacturing technique, the shallow scraping technique on the lower part of

the external body is distinctive.

[Type 2]

Type 2 is distinguished by a shortly out-curved neck. Five specimens were recorded. They have a range of 7.8 cm to 11.0 cm in RD. One specimen of the whole shape intact measures 5.0 cm in height.

This type can be further divided into two sub-types.

Type2A Having BD in the upper part of the body. (n=2)

Type 2B Having BD in the lower part of the body. (n=3)

Type 2A has a more prominently out-turned neck than that of Type 2B. A white or red slip is executed on the surface. Two specimens of Type 2B are complete having a base slightly bulging towards its centre. They are slipped in red on either only the external surface or the entire surface and are painted in black with a narrow band on the rim. In both Types 2A and 2B, the entire surface is smoothed with rotation, and the lower part of the external surface is finished by scraping with rotation.

[Type 3]

This type of bowls consists of a slightly inturned rim-neck and a hemispherical body with a flat base which slightly bulges towards its centre. The rim-neck portion becomes thicker and pointed towards the edge of the rim. Sixty-three specimens were recorded. Three specimens (nos. 313, 925 and 1230, see pp.393) have a stud-handle on the rim, which has an inverted conical column and a disc head. In no. 1230, an oblique chequerboard pattern is painted on the top of the handle.

Sixty specimens were subjected to measurements. Although they show a range of 9.0 - 25.0 cm in RD (Table 6.17), they have a concentration in RD classes 3-5. The BD has a range of 9.4 - 26.0 cm, showing the RD/BD index of 91.0 - 95.7 which indicates a slightly inturned rim-neck portion. The height varies from 6.7 cm to 10.2 cm.

Almost all specimens are executed with a red slip, including either black-painted or unpainted. Among those with black painting, some specimens are painted with only narrow black band on the rim, and others are painted with a asset of parallel horizontal bands on either sides of the body. Besides, there are a few specimens with geometric designs. In two specimens (nos. 805 and 889), a register is delineated with parallel horizontal bands, in which a set of several circles are filled. No. 925 shows a crisscross of double strokes on the internal side. In no. 569, rows of circles are painted on the internal side. In no. 925, an indeterminate motif appears on the external side. The horizontal bands are drawn with rotation.

In regards to the manufacturing technique, the entire surface is smoothed with rotation and the lower part of the external surface is finished by scraping with rotation. No specimens show string-cu marks on the external side of the base.

[Type 4]

Type 4 is distinguished by a shallow carination on the lower part of the body, and a prominently out-curved upper body and rim-neck portion. Five specimens were recorded, ranging from 11.8 cm to 36.0 cm in RD (Table 6.18). The smallest specimen (no. 553) is similar to Type 2B in shape.

The rim is thickened projecting outwards. In some specimens, the rim slightly droops. Four specimens are executed with either a red or white slip. The entire surface is smoothed with rotation and the lower part of the external surface is finished by scraping with rotation.

[Type 5]

Type 5 consists of a hemispherical or globular body with a shortly out-curved rim-neck with a triangular section. A sharp ridge is made on the internal side. Ten specimens were recorded ranging from 7.8 cm to 23.6 cm in RD (Table 6.19). Two specimens of a smaller size around 8.0 cm in RD are executed with red slip in bands on the external surface. Most examples are executed with slip, but there are some specimens with a slip only on the rim-neck portion and others with a slip over the internal side of the rim-neck and the external surface. The entire surface is smoothed with rotation.

[Type 6]

This type is characterized by a shallow carinated body and a shortly out-turned rim-neck with a rectangular section. Only two specimens were recorded. Both specimens are intact with the rim-neck and the body. No. 809 has a shallow body and no. 579 is deeper than the former. However, the formal features of the rim-neck shape and body are identical.

In no. 809, a red slip is executed over the entire surface and narrow horizontal bands are painted on the rim-neck portion and the body. No. 579 is executed with a red slip on the entire surface and painted with a black band on the internal surface of the lower part of the body. Both specimens are smoothed with rotation.

[Type 7]

This type consists of a shallow body and a gently out-curved neck. There is a ridge or a carination between the lower and upper parts of the body. Only two specimens are attested (nos. 766 and 807). Both specimens have an identical formal features having a red slip and a narrow band on the rim.

[Type 8]

This type is comprised by a deep and hemispherical or globular body with a shortly out-turned rim. The rim shape can be classified into the following types.

Rim Type 1 Rectangular shape.
Rim Type 2 Beaked or triangular shape.

Seven specimens are slipped in red and three specimens (nos. 360, 526 and 527) are painted in black with horizontal bands. No. 361 is painted with parallel bands on the rim.

The rim shape and paintings are similar to the Harappan Pot Type 4.

[Type 9]

Type 9 is represented by unique specimens which only one example were found.

No. 42 consists of a deep body and a shortly out-curved neck. It measures 31.4 cm in RD. The entire internal surface and the external surface of the rim-neck are slipped in red. On the external surface is executed a white slip before the red slip. The entire surface is smoothed with rotation.

No. 296 is distinguished by a sharp carination on the body, having a shortly out-curved neck. It measures 20.6 cm in RD. It is slipped in re on the entire surface. The entire surface is smoothed with rotation and the external surface of the lower part of the body is finished by scraping with rotation.

No. 380 has a prominently out-curved neck with a pointed rim. There is a ledge on the internal side of the rim. A part of double loops in black is intact on the internal side of the rim.

No. 531 has a unique shape with open mouth and a ridge on the body. It is slipped in white and red, and painted with a horizontal band in black.

No. 551 is distinguished by its inturned neck and a constricted base. It is slipped in white.

No. 555 is also a shallow bowl having a

Table 6.20 Distribution of RD Classes of the Harappan Dish-on-Stand Type 1

RD	n
Class 1	0
Class 2	0
Class 3	1
Class 4	8
Class 5	1
Class 6	6
Class 7	5
Class 8	0
Class 9	1
Class 10	0
Class 11	0

Table 6.21 Relations between Rim Types and RD Classes of the Harappan Dish-on-Stand Type 1

		Rim Type		
		Type 1	**Type 2**	**Type 3**
RD	**Class 1**	0	0	0
	Class 2	0	0	0
	Class 3	0	0	1
	Class 4	3	4	1
	Class 5	0	1	0
	Class 6	2	4	0
	Class 7	3	1	1
	Class 8	0	0	0
	Class 9	1	0	0
	Class 10	0	0	0
	Class 11	0	0	0

Table 6.22 Relations bwtween RIM Types/RD Classes and Painted Motifs of the Harappan Dish-on-Stand Type 1

		Rim Type + RD class										
		1/4	**1/6**	**1/7**	**1/9**	**2/4**	**2/5**	**2/6**	**2/7**	**3/3**	**3/4**	**3/7**
Painted motifs	**Rim band**	2	0	1	1	4	1	2	0	0	1	1
	Body bands	1	0	0	0	4	1	3	0	0	0	1
	Geometric motifs	1	0	0	0	2	1	1	0	1	1	1

Table 6.23 Distribution of RD Classes of the Harappan Dish-on-Stand Type 2

RD	n
Class 1	0
Class 2	0
Class 3	0
Class 4	0
Class 5	0
Class 6	0
Class 7	6
Class 8	4
Class 9	0
Class 10	0
Class 11	0

shallowly ridged body and a shortly everted rim-neck. The rim is simply rounded. It measures 15.4 cm in RD. The internal surface is executed with a red slip and only the rim portion is painted with a narrow black band.

No. 927 consists of a rounded lower part of the body and a open moth, slightly out-curved. It is entirely slipped in red.

No. 929 is distinguished by a vertically flat handle with a hole. The body of the vessel is shallow having a carination. The rim is shortly out-turned. It is entirely slipped in red.

No. 933 has a shallow body with an out-turned neck with a rectangular rim. There is a ridge on the body. It is entirely slipped in red.

5.1.5 *Dish-on-stand* (Figure 6.25; Tables 6.20 - 6.23)

Fifty-nine sherds were classified into Dish-on-Stands. They can be divided into the following four types based on the overall shape and the rim shape.

Type 1 Having a shallow dish with a rim-neck stretching from a body with a ledge, probably accompanied with a tall pedestal. (n=22)

Type 2 Having a deeper dish or bowl with a projecting and a drooping rim, probably accompanied with a low pedestal. (n=10)

Type 3 Having a shallow dish with a nail-headed rim, probably accompanied with a tall

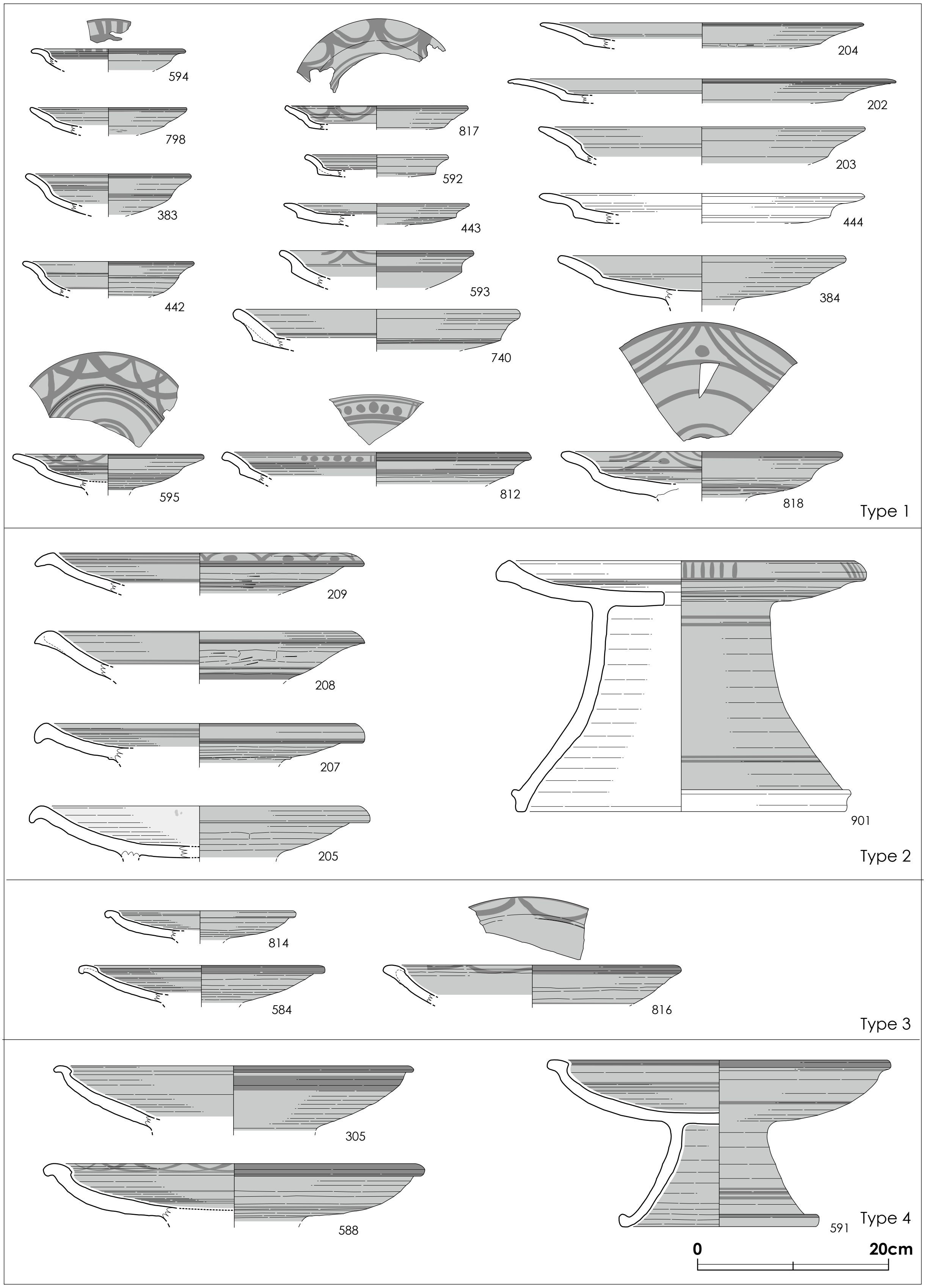


Figure 6.25 Classification of Harappan Dish-on-Stand

pedestal. (n=2)

Type 4 Having a shallow dish with a nail-headed rim, probably accompanied with a low pedestal. (n=5)

[Type 1]

Twenty-two specimens were recorded having a range of 15.0 - 34.0 cm in RD, which is divided into two groups, i.e. the smaller group 14.1 - 21.0 cm and the larger group 28.1 - 34.0 cm (Table 6.20). The diameter at the ledge at the juncture between the neck and the body ranges from 11.6 cm to 26.6 cm. The RD/BD index is 1.11 - 1.40.

The rim shape can be divided into the following types.

Rim Type 1 Having a tapering rim. (n=9)
Rim Type 2 Having a rounded rim. (n=10)
Rim Type 3 Having a rectangular rim. (n=3)

The RD distribution in rim-type-wise is shown in Table 6.21. Rim Type 1 shows more numbers in larger sizes, whereas Rim Types 2 and 3 tends to be smaller.

Most specimens are slipped in red, among which some specimens are painted in black. The black painting consists of narrow bands either on the rim or on the ledge on the external surface (nos. 204 and 813), double loops on the internal side of the rim-neck (nos. 593, 595, 817 and 818), a set of parallel vertical bands on the internal surface of the rim-neck (nos. 594), a combination of parallel vertical bands and circles (no. 812), and parallel horizontal bands on the internal surface of the rim-neck (nos. 383, 592, 442 and 798).

Table 6.22 shows the relations between Rim Type + RD class and painted motifs. According to this table, whereas the narrow band on the rim occurs with no specific relations with the Rim Type and RD class, the narrow bands on the body tends to occur more in number in Rim Type 2 and other geometric motifs in Rim Types 2 and 3. As parallel horizontal bands on the body and geometric motifs occurs in Harappan Pot Type 4, the stylistic relations between Rim Types 2and 3 of the Dish-on-Stand and Harappan Pot Type 4 can be indicated.

In regards to the manufacturing technique, the entire surface is smoothed with rotation, and the external surface of the lower part of the body is finished by shallow scraping with rotation.

[Type 2]

Ten specimens were recorded in Type2 ranging from 30.1 cm to 36.0 cm (Table 6.23). The wall is thick varying from 0.9 cm to 1.3 cm. One specimen (no. 901) is complete showing a wide and low pedestal. A raised projection runs around the pedestal rim. This specimen measures 38.6 cm in RD, 38.6 cm in H, 4.3 cm in DH, 18.4 cm in PD, 34.0 cm in BSD and 22.0 cm in PH.

The rim shape can be classified into the following two types.

Rim Type 1 Rounded. (n=3)
Rim Type 2 Pointed. (n=7)

All specimens are slipped in white or red, and some specimens have black painting. The black painting consists of a narrow band on the rim (no. 206), narrow bands on the rim and both sides of the body (nos. 207 and 208), parallel vertical bands on the rim in addition to the narrow horizontal bands (no. 901), loops and circles (no. 209). Narrow bands on the body and other geometric motifs are similar to those in Harappan Pot Type 4, Harappan Bowl Type 3 and Harappan Dish-on-Stand Type 1.

In no. 445, post-firing parallel incised lines are observed on the external side of the rim.

In regards to the manufacturing technique, the entire surface of the dish/bowl is smoothed with

Table 6.24 Distribution of RD Classes of the Non-Harappan Painted Pot

RD	n
Class 1	0
Class 2	19
Class 3	19
Class 4	23
Class 5	6
Class 6	3
Class 7	3
Class 8	0
Class 9	1
Class 10	0
Class 11	0

Table 6.25 Distribution of NH/RD Classes of the Non-Harappan Painted Pot

NH/RD	n
Class 1	33
Class 2	22
Class 3	15
Class 4	0
Class 5	0

Table 6.26 Distribution of MRD/ND Classes of the Non-Harappan Painted Pot

MRD/ND class	n
Class 1	1
Class 2	35
Class 3	25
Class 4	8
Class 5	1
Class 6	1

Table 6.27 Relations between RD Classes and NH/RD Classes of the Non-Harappan Painted Pot

		RD Class										
		1	2	3	4	5	6	7	8	9	10	11
NH/RD class	1	0	1	5	18	3	2	3	0	1	0	0
	2	0	7	8	2	3	1	0	0	0	0	0
	3	0	9	5	1	0	0	0	0	0	0	0
	4	0	0	0	0	0	0	0	0	0	0	0
	5	0	0	0	0	0	0	0	0	0	0	0

rotation, and the external surface of the lower part of the body is finished by scraping with or without rotation. In a complete specimen (no. 901), the pedestal is finished by smoothing with rotation.

[Type 3]

Only two specimens were recoreded in Type 3 (nos. 584 and 814). Both specimens has a shortly out-curved rim-neck with a ridge on the internal surface. No. 814 measures 19.8 cm in RD, 3.0 cm in DH, 0.9 cm in thickness, and 5.4 cm in PD, and no. 584 measures 25.5 cm in RD, 4.0 cm in DH, 0.65 cm in thickness, and 8.2 cm in PD. The PD of the latter specimen is relatively wider suggesting that this specimen had a wide pedestal.

Whereas no. 814 is executed with only a red slip, no. 584 is painted with parallel horizontal bands over the rim and the body on the internal side.

The manufacturing technique is similar to that of other types, i.e. smoothing with rotation on the entire surface and scraping on the external surface of the lower part of the body.

[Type 4]

Only five specimens (nos. 304, 305, 588, 591 and 816) were recorded in Type 4, among which one specimen is complete (no. 591). This specimen measures 36.2 cm in RD, 17.3 cm in H, 6.3 cm in DH, 10.0 cm in PD, 20.4 cm in BSD, 11.0 cm in PH, and 0.9 - 1.2 cm in thickness. Other specimens, all sherds of a dish portion, show a range of 37.4 - 40.4 cm in RD, 4.2 - 6.5 cm in PH, 10.0 - 24.6 cm in PD, and 0.6 - 1.1 cm in thickness.

In regards to the rim shape, one specimen (no. 304) has short projections on both sides, and other three specimens (nos. 305, 588 and 591) have an

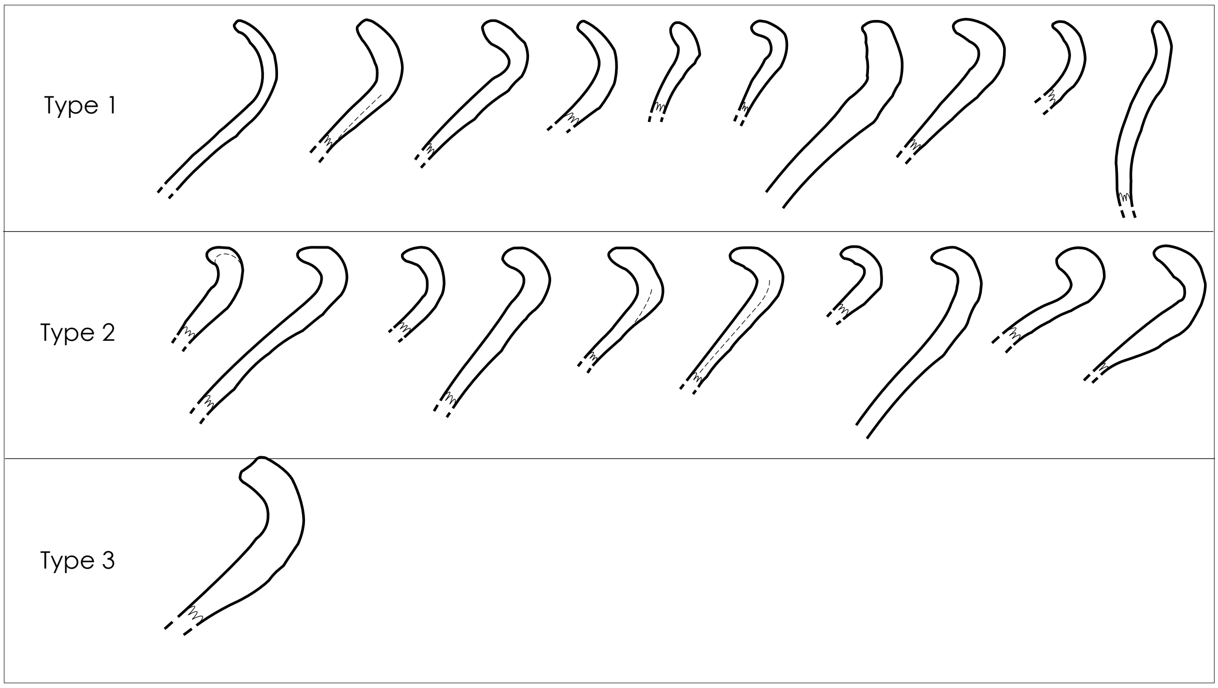


Figure 6.26 Variation of rim forms of the Non-Harappan Painted Pots

out-curved rim-neck with a ridge on the internal side. No. 591 shows a rectangular section.

Whereas all specimens are slipped in red, some specimens are painted in black. The black painting consists of a narrow band on the rim (no. 305), parallel horizontal bands on both sides (no. 591), and loops on the internal side of the rim-neck (no. 588).

The manufacturing technique is similar to that of other types, i.e. smoothing with rotation on the entire surface and scraping on the external surface of the lower part of the body.

The following description regards to those specimens which only a pedestal portion is intact. Three specimens (nos. 597, 598 and 815) are low pedestals, showing a range of 18.0 - 19.0 cm in BSD, and 11.0 cm in PD and 10.6 cm in PH in no. 597. The entire surface is smoothed with rotation, and the external surface is slipped in red. No. 815 shows parallel horizontal bands on the raised projection of the pedestal rim and the stem. No. 934 is an example of a tall pedestal which is finished by smoothing with rotation. Traces of squeezing are observable on the inner surface of the stem. It is slipped in red on the external side and is painted with parallel horizontal bands over the external surface. It measures 15.8 cm in BSD, 4.4 cm in PD and 12.6 cm in PH.

5.1.6 *Goblet*

Only one specimen of a goblet (no. 859) was attested. It is a base fragments with a disc base and a slender body.

5.1.7 *Pedestalled Bowl*

Two specimens of pedestalled bowls (nos. 381 and 382) were identified. They have an identical shape with a conical body with an out-turned neck. There is a ridge in the middle of the body. No. 382 is slipped in white.

5.1.8 *Lid*

One specimen of a lid (no. 478) was attested. It has an inturened rim and a sharp carination between the neck and the body. It is slipped in red on the external side.

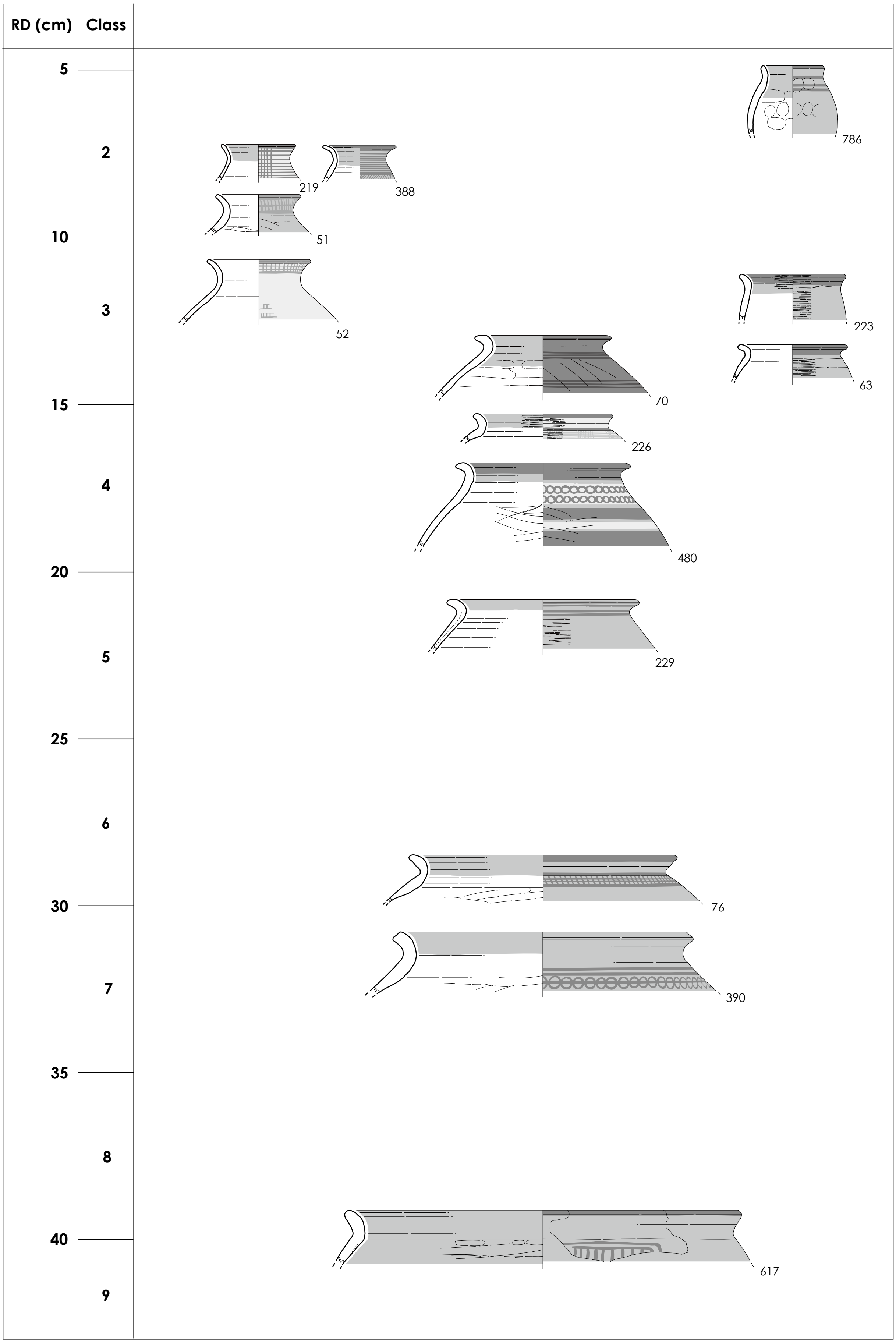


Figure 6.27 RD distribution of the Non-Harappan Painted Pots

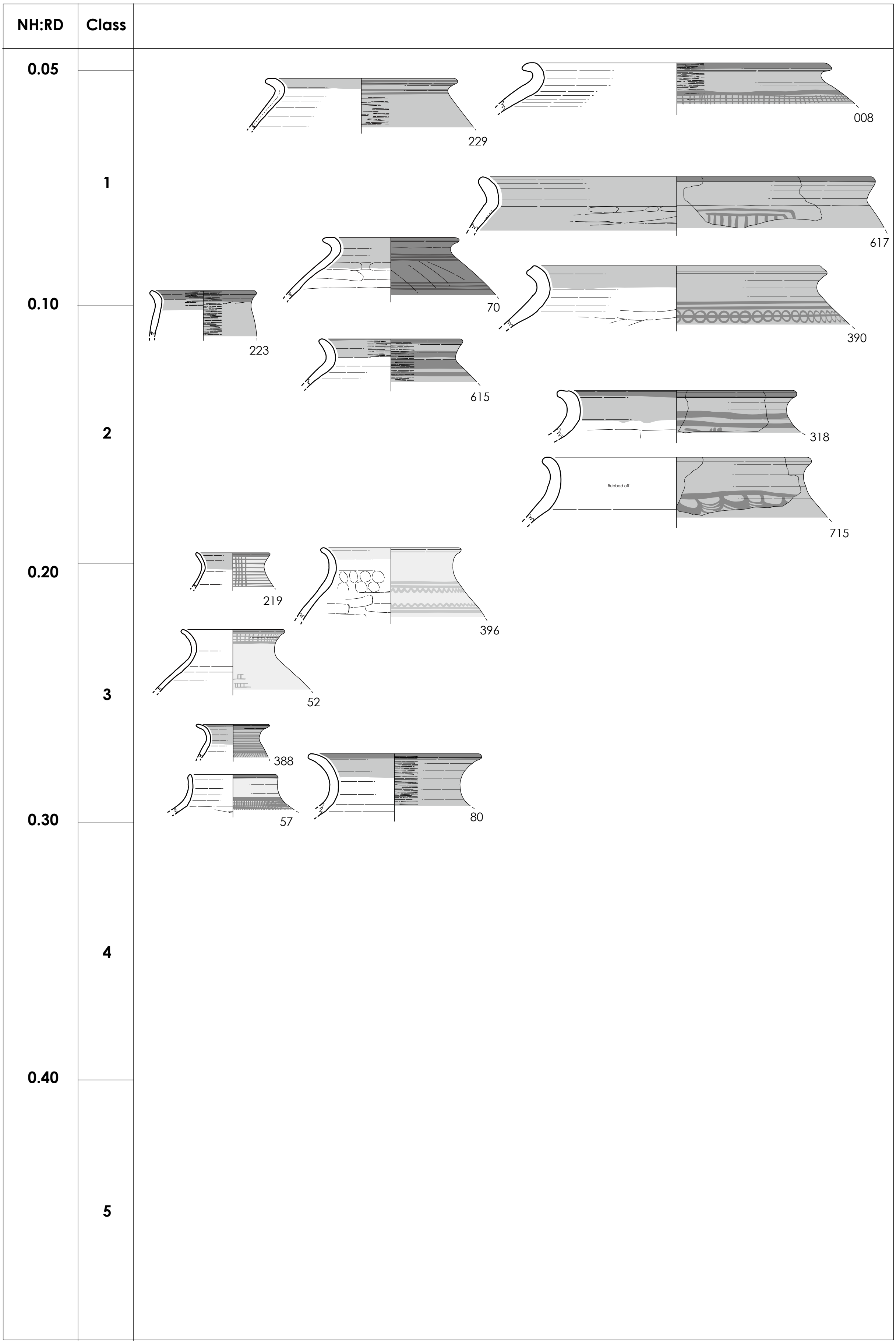


Figure 6.28 NH/RD distribution of the Non-Harappan Painted Pots

5.2 Non-Harappan Painted pottery distribution

5.2.1 ***Pot*** (Figures 6.26 - 6.28; Tables 6.24 - 6.27)

In total 123 Non-Harappan Pots were recorded, among which the sherds including a rim portion count 77 specimens and the body and bottom sherds 46 specimens.

The RD distribution of 75 specimens (two specimens are not measurable) is shown in Table 6.24. The smallest diameter is 6.4 cm and the largest diameter is 41.8 cm. Those of less than 22 cm are dominant.

The rim shape can be classified into the following types.

Rim Type 1 Having a simply rounded rim. (n=54)

Rim Type 2 Having a projecting rim. (n=22)

Rim Type 3 Having a rim with a shallow groove on the external side. (n=1)

The NH/RD index ranges from 0.05 to 0.27 (Table 6.25) and the MRD/ND index varies from 1.02 to 1.41 (Table 6.26). These index figures show that most of the specimens have a short and less out-curved neck.

Table 6.27 shows a relation between RD and NH/RD index indicating that those with larger RD are confined to shorter necks and those with a smaller RD includes tall necks.

The number of specimens which show a body shape is limited but a few specimens show two types of body shape, i.e. one with an elliptical shape and a globular body (no. 61, see pp.329).

In regards to the manufacturing technique, whereas the rim-neck portion is smoothed with rotation, the body portion is finished by smoothing without rotation. In some instances it is clear that a hard tool was used for smoothing without rotation, as deeper striations can be observed.

The variety of painting motifs can be divided into the following types.

Motif 1 Fish-scale motif

Motif 2 Chequerboard pattern or a combination of horizontal stroke(s) and vertical or oblique strokes.

Motif 3 Oblique chequerboard pattern and oblique parallel strokes

Motif 4 Parallel bands

Motif 5 Parallel wavy bands

Motif 6 A set of adjoining circles.

The painting design in each pot is comprised by one or more motifs. The arrangement of motifs can be observed in the following patterns.

Pattern 1 Horizontal register.

Pattern 2 Vertical register.

Pattern 3 Oblique or geometric register.

Fish-scale motif is arranged in horizontal (no. 618) and oblique registers (no. 84, 85, 422, 865 and 866). Some instances show a combination with other motifs (no. 422, 865 and 866). The widths of fish-scales are generally narrow.

The chequerboard pattern is dominantly filled in a horizontal register around the neck or the shoulder (e.g. nos. 51 and 52). In some instances, a set of parallel vertical strokes is arranged at intervals (e.g. no. 226). The parallel vertical strokes are singularly arranged in a horizontal register in some instances (no. 875). In the width of registers, there are two variaties, viz. narrow one (e.g. nos. 51 and 74) and wide one (e.g. nos. 219, 220 and 479). In the former small pots are dominant.

In the arrangement of the oblique chequerboard pattern and oblique parallel strokes, there are two types, i.e. one painted over a wider area (nos. 89, 870, 873) and another arranged in a register (nos.

227, 233, 320, and 871).

A set of adjoining circles is arranged in both vertical and horizontal directions, combined with other motifs (no. 480).

While in some instances a set of vertical strokes and a set of wavy bands are solely arranged, they are also combined together to make a set in other specimens (nos. 86, 96, 391, 481 and 879). In no. 232, a pair of wavy strokes are painted in black over an oblique white band.

The following specimens exhibit unique patterns and motifs.

Nos. 866 and 872 show a combination of horizontal parallel lines and a pair of vertical lines.

No. 878 is painted with horizontal parallel bands and a motif consisting of curvilinear stroke, chequerboad pattern and oblique straight and wavy bands. No. 619 exhibits a similar pattern.

No. 96 is painted in black with inverted triangles filled with a chequerboard pattern, a pair of zigzag strokes and a vertical register filled with vertical straight and wavy strokes, over a white-slipped surface.

No. 391 exhibits a combination of vertical registers filled with vertical straight and wavy lines and a horn-like curviliniear lines.

No. 230 is boldly painted with oblique chequerboard pattern that is alternately filled with hatches.

In no. 869, a part of a diamond-shaped outline filled with hatches is intact.

In no. 234, a part of curvilinear line and a dot is observed.

In no. 95, triangles that are alternately arranged.

No. 620 is painted with hatched motifs and pairs of wavy strokes.

No. 860 is painted in black and white with an irregular pattern.

Nos. 318, 617, 715 and 833 shows a part of some geometric motif on its shoulder.

Table 6.28 Distribution of RD Classes of the Non-Harappan Painted Bowl Type 1

RD	***n***
Class 1	0
Class 2	3
Class 3	3
Class 4	7
Class 5	0
Class 6	1
Class 7	0
Class 8	0
Class 9	0
Class 10	0
Class 11	0

Table 6.29 Distribution of RD Classes of the Non-Harappan Painted Bowl Type 2

RD	***n***
Class 1	0
Class 2	1
Class 3	5
Class 4	7
Class 5	10
Class 6	6
Class 7	0
Class 8	1
Class 9	0
Class 10	0
Class 11	0

Table 6.30 Distribution of RD Classes of the Non-Harappan Painted Bowl Type 3

RD	***n***
Class 1	0
Class 2	0
Class 3	2
Class 4	11
Class 5	4
Class 6	3
Class 7	4
Class 8	0
Class 9	1
Class 10	0
Class 11	0

In addition to these painted patterns, there are a number of examples that is simply decorated by horizontal bands (nos. 55, 56, 57, 61, 66, 69, 77, 221, 222, 228, 224, 447, 614, 615 and 902) or that only the rim portion is narrowly painted with a

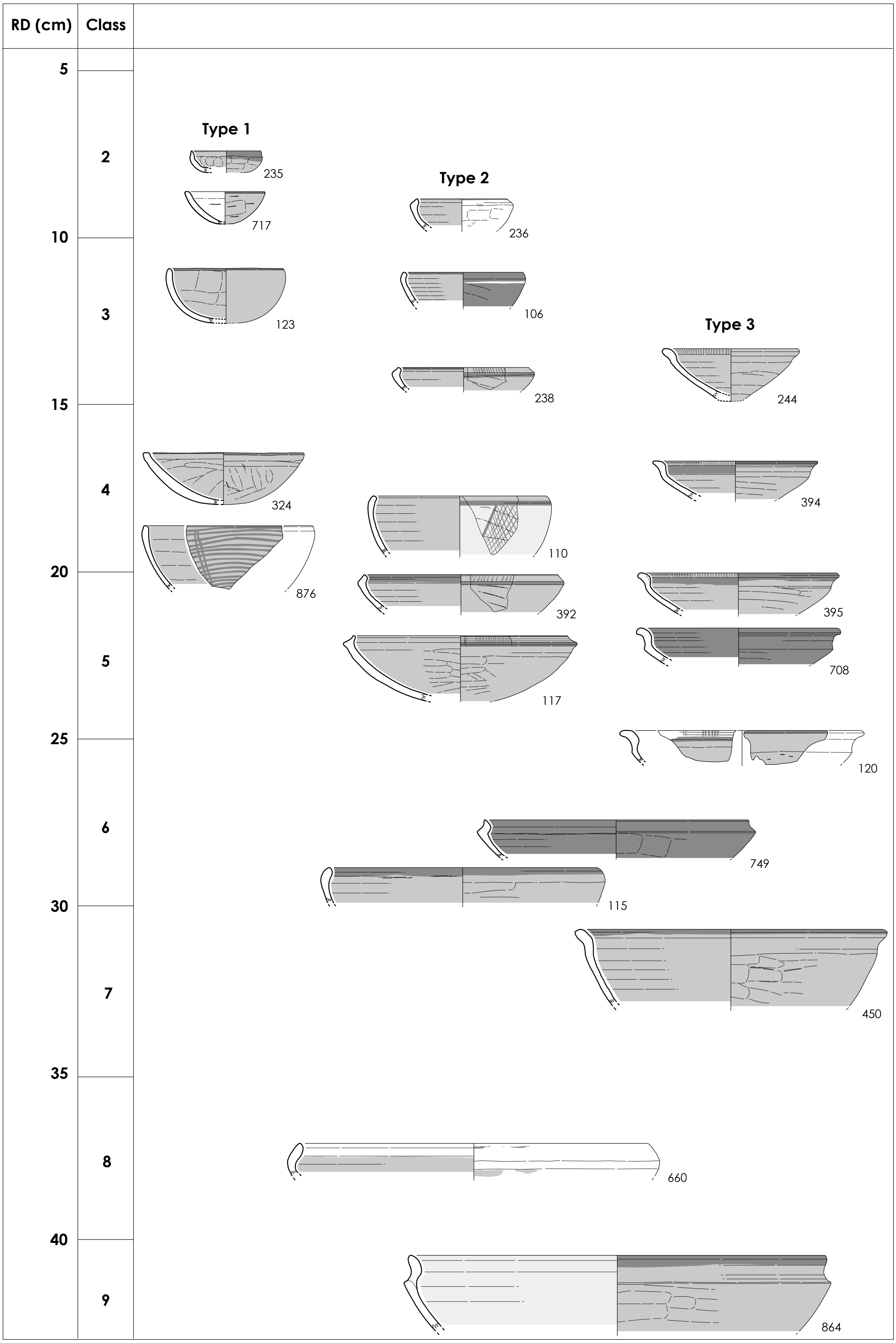


Figure 6.29 RD Distribution of the Non-Harappan Painted Bowls

band (no. 80, 81, 389, 824 and 476).

It is to be noted that a number of body sherds with paintings were recoreded only with photographs (Figures 6.245 - 6.269).

5.2.2 ***Bowl*** (Figure 6.29; Tables 6.28 - 6.30)

Eighty-one specimens were documented in Non-Harappan painted Bowls. All specimens includes the rim portion. They can be classified into the following types based on the rim-neck shape and the body shape.

Type 1 Hemispherical bowl. (n=14)
Type 2 Incurved rim bowl. (n=30)
Type 3 Out-curved rim bowl. (n=34)
Type 4 Other unique shapes. (n=3)

[Type 1]

Type 1 is distinguished by a hemispherical body and a rim-neck contiguously stretched from the body. Fourteen specimens were recorded, having a range of 13.0- 18.0 cm in RD (Table 6.28).

No. 876 has a slightly incurved rim. The external surface is painted with parallel horizontal bands and a pair of parallel vertical bands. No. 124 is painted with parallel horizontal bands on the external side of the body and a set of three parallel vertical bands on the rim. In no. 420, two parallel horizontal bands and a set of four parallel oblique bands are painted on the external side of the rim. No. 249 has a slightly projecting rim which is painted with a narrow black band. Some indeterminate motifs are painted on the internal surface.

In regards to the manufacturing technique, either only the rim-neck portion or the entire internal surface and the external surface of the upper part of the vessel are smoothed with rotation, and the rest is finished by smoothing without rotation.

[Type 2]

Type 2 is distinguished by an incurved rim-neck portion. Thirty specimens were recorded, having a range of 10.8 - 30.0 cm in RD. They concentrate over the RD class 3 - 6 (Table 6.29).

They can be further classified into the following two sub-types based on the rim shape.

Sub-Type 2A Having a rim-neck sharply inturned. (n=15)

Sub-Type 2B Having a rim-neck gently incurved. (n=15)

In the case of the Incurved Rim Bowls, the paintings are dominantly executed on the external side of the rim-neck portion. Parallel vertical strokes are the commonest pattern, arranged in a narrow space of the rim-neck portion which is frequently demarcated by horizontal bands. In some instances, a set of vertical strokes is arranged at intervals.

In addition to the parallel vertical strokes on the rim-neck, geometric design hatched by oblique chequerboard pattern (nos. 110 and 448), a lenticular band though the entire design is indeterminate (no. 936), a pair of parallel vertical strokes from the rim to the body (no. 108), parallel horizontal bands at the rim and at the juncture between the neck and the body, parallel horizontal bands (nos. 239 and 240) and parallel wavy bands arranged in a vertical direction on the internal surface (no. 242) are attested.

[Type 3]

Type 3 is characterized by a shortly out-curved rim-neck. Thirty-four specimens were recorded showing a range of 14.2 - 44.4 cm in RD. The RD class 4 is dominant as shown in Table 6.30.

The body shape can be classified into the following two types.

Table 6.31 Distribution of RD Classes of the Non-Harappan Plain Pot

RD	n
Class 1	1
Class 2	13
Class 3	9
Class 4	26
Class 5	9
Class 6	10
Class 7	3
Class 8	1
Class 9	1
Class 10	1
Class 11	0

Table 6.32 Distribution of NH/RD Classes of the Non-Harappan Plain Pot

NH/RD	n
Class 1	32
Class 2	34
Class 3	7
Class 4	2
Class 5	0

Table 6.33 Relations between RD Classes and NH/RD Classes of the Non-Harappan Plain Pot

		RD class										
		1	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**
NH/RD class	**1**	0	1	3	13	5	4	2	1	1	1	0
	2	1	7	3	12	4	5	1	0	0	0	0
	3	0	3	2	1	0	1	0	0	0	0	0
	4	0	2	0	0	0	0	0	0	0	0	0
	5	0	0	0	0	0	0	0	0	0	0	0

Table 6.34 Relations between RD Classes/NH/RD Classes and Rim Types of the Non-Harappan Plain Pot

		RD+NH/RD class																		
		1/2	**2/2**	**2/3**	**3/1**	**3/2**	**3/3**	**4/1**	**4/2**	**4/3**	**5/1**	**5/2**	**6/1**	**6/2**	**6/3**	**7/1**	**7/2**	**8/1**	**9/1**	**10/1**
Rim Type	**1**	1	7	2	3	2	1	5	9	1	5	4	4	5	1	1	0	1	0	0
	2	0	0	0	0	1	1	5	1	0	0	0	0	0	0	1	1	0	1	1
	3	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	0	0	0

Table 6.35 Relations between RD Classes and Technique Types of the Non-Harappan Plain Pot

		RD class										
		1	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**
Technique	**1**	1	9	1	5	3	5	1	0	1	0	0
	2	0	2	2	0	1	1	0	0	0	0	0
	3	0	0	1	17	5	4	2	0	0	0	0

Body Type 3A Shallow body. (n=22)

Body Type 3B Deeper body. (n=8)

In Body Type 3A, a shallow carination or ridge is made at the juncture between the neck and the body. The body runs straight obliquely towards the base. In the meantime, In Body Type 3B, the body has a hemispherical shape, curved towards the base, although this type also has a ridge at the juncture between the neck and the body.

In the case of Type 3, the paintings are executed on a narrow space of the internal surface of the rim-neck portion. A combination of parallel horizontal bands (generally two in number) and parallel vertical strokes is dominant among the painting pattern. A set of parallel vertical strokes is arranged at intervals in some cases. In some instances, a register is delineated by parallel horizontal bands. Some specimens show only parallel vertical strokes.

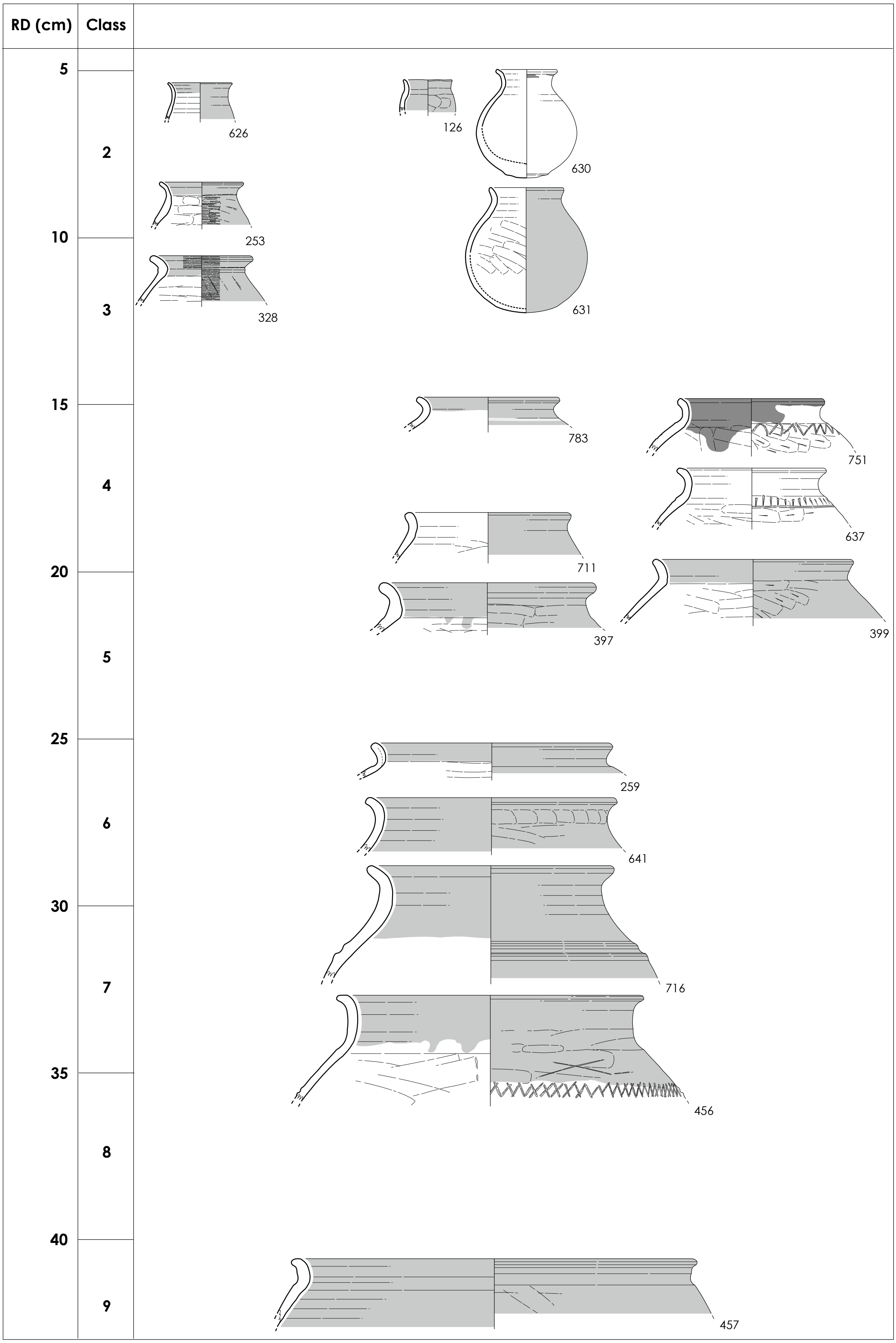


Figure 6.30 RD distribution of the Non-Harappan Plain Pot

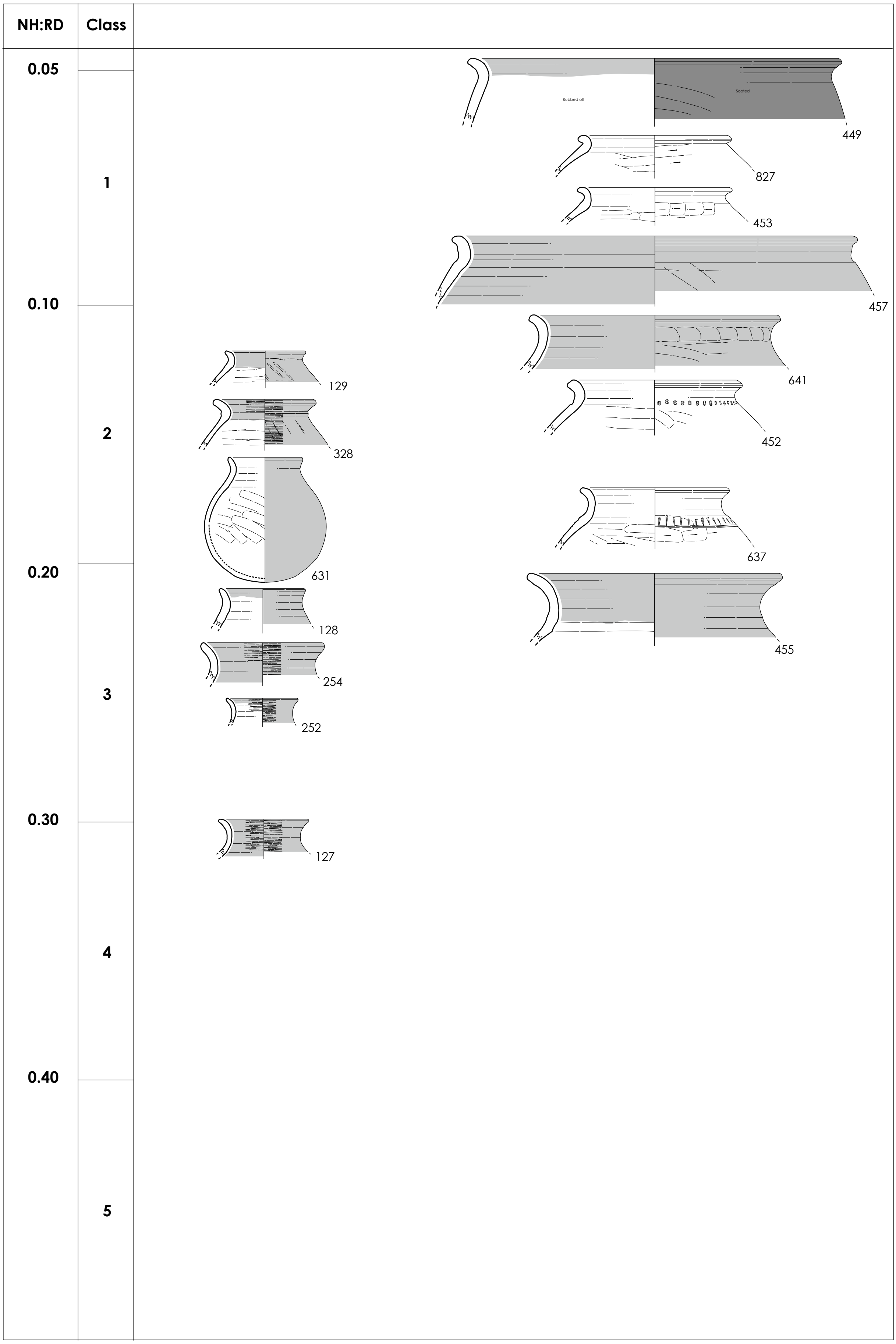


Figure 6.31　NH/RD distribution of the Non-Harappan Plain Pot

Besides, there are some specimens with only parallel horizontal bands on the rim-neck and the body (no. 621).

[Type 4]

Type 4 includes various unique shapes.

No. 118 is a rim sherd with a straight-sided profile. It is slipped in red on the internal surface and in white on the external surface. The external surface is painted in black with a narrow band on the rim, and parallel vertical narrow bands and a series of adjoining circles on the body. It measures 17.4 cm in RD.

No. 218 is distinguished by an prominently out-curved neck and a carinated body. It is slipped in red and is painted with chequerboard pattern in black on the external side of the body.

No. 321 is a rim sherd having a projecting flange on its external side. It is slipped in red and is painted with a horizontal band on the flange and parallel bands on the rim.

5.2.3 *Dish-on-Stand*

Six specimens of Dish-on-Stands were identified (nos. 327, 625, 819, 820, 821 and 880). They are all reprsented by pedestal portions. All specimens are painted in black, either over a red or white slip. No. 880 is painted with vertical parallel bands, straight and wavy, and a S-shaped band. No. 625 which is probably a low pedestal has a horizontal bands and oblique strokes in black. Nos. 327 and 819 are painted with wavy and straight strokes that are arranged alternately, as well as horizontal bands. No. 820 consists of a part of vertical stroke and a set of wavy stokes. No. 821 is painted with horizontal parallel bands.

5.2.4 *Pedestalled Bowl*

Pedestalled Bowl is represented by only three specimen (nos. 325, 326 and 862). Two specimens have the bowl portion intact, and one specimen is represented by a pedestal portion.

In those of the bowl portion, two are small in size showing 6.2 cm and 11.0 cm in RD respectively. Both specimens have an identical hemispherical shape and are painted with a set of short parallel vertical bands on the narrow area of the rim, which is reminiscent of that of the Harappan Bowl.

Another specimen represented by a pedestal portion consists of a cylindrical stem and a gently out-curved rim. The BSD measures 5.8 cm. It is slipped in red on the entire surface and is painted in black with parallel horizontal bands on the external surface.

5.3 Non-Harappan Plain pottery

5.3.1 *Pot* (Figures 6.30 - 6.31; Tables 6.31 - 6.35)

This group is comprised by a plain pottery or a simply slipped pottery with no paintings. In total 111 specimens of Pots were recorded. It shows a variety in forms, surface treatments and fabrics.

Four complete specimens were encountered (nos. 628, 630, 631 and 635). They are all small ones having a range of 5.0 - 7.8 cm in RD and of 8.4 - 13.6 cm in H. They have an elliptical body with a shortly out-curved neck. No. 630 has a low ring base and other two specimens show a round base. No. 635 is distinguished by a carinated body and a rounded base.

Table 6.31 shows a distribution of RD. The smallest one measures 5.2 cm and the largest one 42.0 cm. A number of specimens concentrate between the RD classes 2 and 6, among which the RD class 4 outnumbers other classes. It is distinctive that those of larger than Class 7 are very limited in number.

Table 6.32 shows NH/RD index ranging from 0.05 to 0.31. The classes 1 and 2 are dominant, indicating that a shorter neck is a distinctive

feature of Non-Harappan plain Pots. The relations between the RD class and NH/RD index class are shown in Table 6.33. It shows that the smaller ones includes a taller neck while the larger ones are confined to a shorter neck.

The rim shape of 74 specimens in which the rims are intact can be classified into the following types.

Rim Type 1 Having a rim simply rounded. There are a few examples slightly thickened. (n=60)

Rim Type 2 Having a rim slightly projecting outwards. (n=12)

Rim Type 3 Having a rim with a flat face on the external side. (n=2)

Table 6.34 shows the relations between the RD+NH/RD classes and the rim types.

The surface finishing technique on the external surface of the body can be divided into the following types.

Technique Type 1 Smoothing without rotation. (n=26)

Technique Type 2 Burnishing. (n=6)

Technique Type 3 Crude scraping without rotation. (n=29)

In Table 6.35, the relations between the RD classes and the technique types are shown. Whereas those finished by smoothing distributes over the RD classes, those with burnishing are confined to smaller classes (Classes 2 - 6) and those with crude scraping increases in Class 4 onwards (Class 3 - 7). These indicate that the manufacturing technique and the RD classes are interrelated with each other.

Basically in plain pottery, the decoration is limited, but in those of medium size and large size in RD tend to be decorated by incised lines

Table 6.36 Distribution of RD Classes of the Non-Harappan Plain Bowl Type 1

RD	n
Class 1	0
Class 2	1
Class 3	7
Class 4	7
Class 5	3
Class 6	0
Class 7	0
Class 8	0
Class 9	0
Class 10	0
Class 11	0

Table 6.37 Distribution of RD Classes of the Non-Harappan Plain Bowl Type 2

RD	n
Class 1	0
Class 2	1
Class 3	1
Class 4	3
Class 5	4
Class 6	2
Class 7	4
Class 8	2
Class 9	0
Class 10	0
Class 11	0

Table 6.38 Distribution of RD Classes of the Non-Harappan Plain Bowl Type 3

RD	n
Class 1	0
Class 2	1
Class 3	1
Class 4	6
Class 5	2
Class 6	4
Class 7	7
Class 8	3
Class 9	1
Class 10	1
Class 11	0

and appliqué bands. Looking over those with both appliqué bands and incised lines, two specimens (no. 658) are decorated by a appliqué band and vertical and oblique incised lines. In no. 881, a appliqué band and pairs of incised lines in vertical and oblique incised lines are executed. No. 406 has two appliqué bands of triangular sections

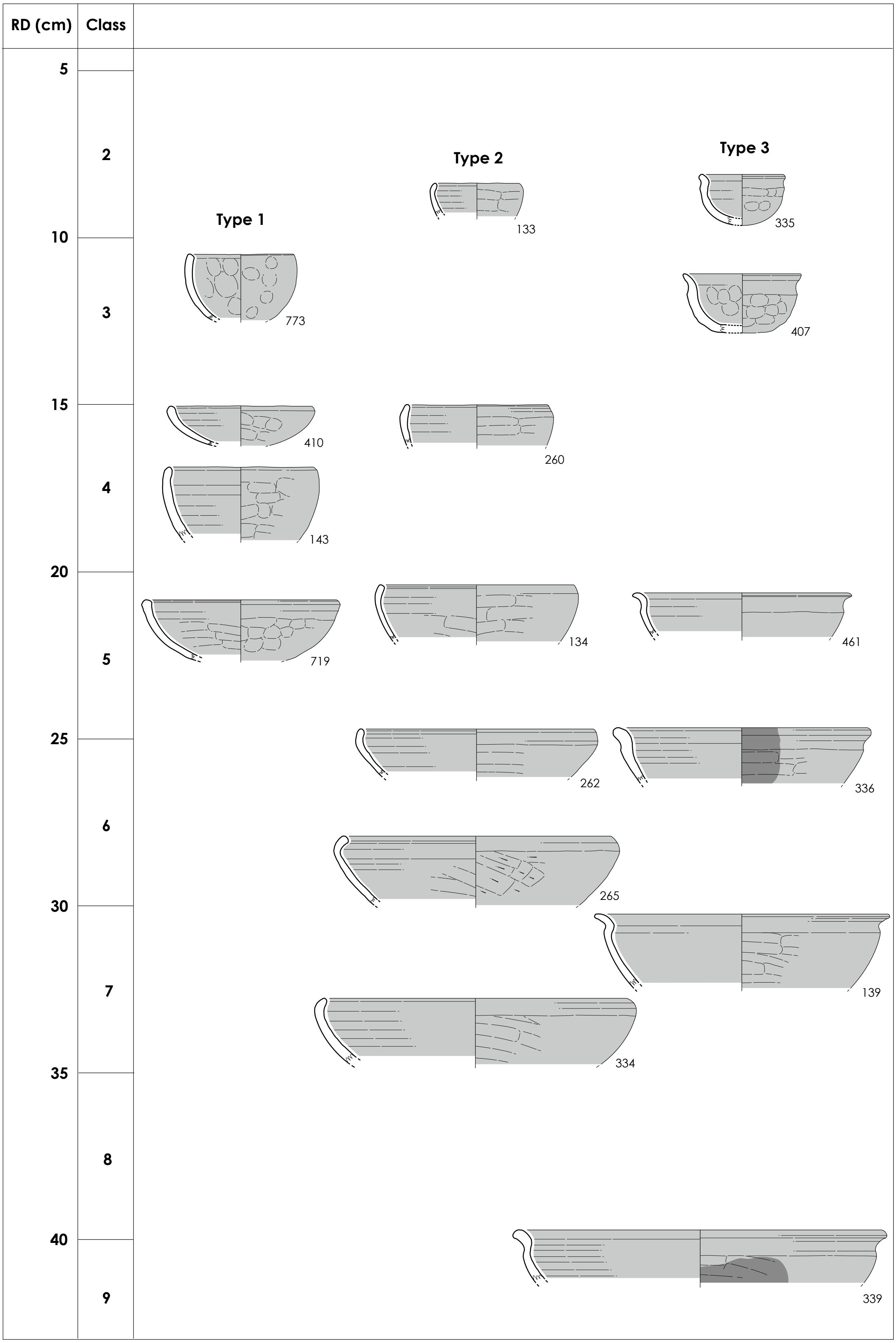


Figure 6.32 RD distribution of the Non-Harappan Plain Bowls

on which denticulated incisions are executed. In no. 744, two rows of incisions are executed above an appliqué band and vertical and oblique incised lines below the appliqué band. In no. 828, X-shaped incised lines are arranged horizontally both between two appliqué bands and below the lower appliqué band. No. 655 shows a set of parallel incised lines, two or three in number, is arranged in a denticurated pattern below a notched appliqué band. No. 657 is decorated only with one notched appliqué band.

In those specimens only with incised lines, incised dots or short incised lines are executed horizontally in one row in a number of specimens (nos. 452, 485, 645, 650 and 651). In no. 637, a horizontal incised line is delineated below the row of incised lines. Oblique incised lines are arranged in a denticulated pattern in other specimens (nos. 403, 405, 419, 456, 648, 649, 652, 826, and 895). Among these, some specimens are accompanied with horizontal incised lines. In no. 751, short incised lines are arranged in a denticulated pattern.

It is noteworthy that a small pot (no. 631) was found to contain a large number of steatite micro-beads.

5.3.2 ***Jar*** (Figures 6.30 - 6.31)

Only one specimen (no. 632) is identified as a Jar, having an elliptical body and a shortly out-curved neck. The rim is simply rounded. The base is round. It measures 4.6 cm in RD, 12.7 cm in H, and 9.5 cm in BD.The rim-neck portion is smoothed with rotation, and the body portion is finished by smoothing without rotation. It is slipped in red.

5.3.3 ***Bowl*** (Figure 6.32; Tables 6.36 - 6.38)

The Non-Harappan plain Bowl is represented by 69 specimens. They can be classified into the following types based on the rim-neck shape and the body shape.

Type 1 Hemispherical Bowl. (n=20)
Type 2 Incurved Rim Bowl. (n=17)
Type 3 Out-curved Rim Bowl. (n=27)
Type 4 Distinguished by a shallow body and a short neck slightly inturned. (n=1)
Type 5 Other unique shapes. (n=4)

[Type 1]

Twenty specimens were classified as Type 1. Two specimens are spouts that can be regarded as being associated with this type. They have a range of 7.2 - 25.2 cm in RD (Table 6.36). The distribution of RD is similar to that of Non-Harappan painted Hemispherical Bowls. The height clearly varies from a shallow one to a deeper one, although they cannot be measured due to the limited intactness.

The rim shape can be divided into the following types.

Rim Type 1 Simply rounded. (n=9)
Rim Type 2 Having a flat face on the lip. (n=7)
Rim Type 3 Slightly projecting outwards. (n=2)

Although in all the specimens, the manufacturing technique is common, i.e. the rim-neck portion is smoothed with rotation and the body is finished by smoothing without rotation, some specimens are finished smoothly while others are crudely finished showing finger impressions on the surface. Some specimens (nos. 662 and 842) are finished by burnishing.

Two handle portions were documented, most probably associated with the Hemispherical Bowls. They are distinguished by a shallow groove in the centre. They attached to the bowl obliquely stretching outwards.

[Type 2]

This type shows a shape common to that of the

Non-Harappan painted Bowl Type 2. Seventeen specimens were recorded, having a range of 9.0 - 38.1 cm in RD (Table 6.37). The distribution of RD is similar to that of the Non-Harappan painted Bowl Type 2.

Similar to the Non-Harappan painted Bowl Type 2, the rim shape can be divided into the following types.

Sub-Type 2A Having a rim-neck sharply inturned. (n=3)

Sub-Type 2B Having a rim-neck gently incurved. (n=14)

In regards to the manufacturing technique, the rim-neck portion is smoothed with rotation, and the body portion is finished by smoothing without rotation.

[Type 3]

This type is distinguished by the same formal features as those of the Non-Harappan Painted Bowl Type 3. It is represented by 27 specimens. The RD ranges from 8.8 cm to 47.2 cm (Table 6.38), showing a pattern similar to that of the Non-Harappan Painted Bowl Type 3. The height clearly varies from a shallow one to a deeper one, though it cannot be subjected to measurements due to the limited intactness.

The body shape can be classified into the following three types.

Body Type 1 Having a sharp carination or ridge. (n=1)

Body Type 2 Having a low ridge. (n=15)

Body Type 3 Having no ridge. (n=11)

The manufacturing technique is common to other Bowl types, finishing the rim-neck portion by smoothing with rotation and the body without rotation. Some instances (no. 407) are very

Table 6.39 Distribution of RD Classes of the BRW Pot Type 1

RD	n
Class 1	0
Class 2	0
Class 3	0
Class 4	2
Class 5	1
Class 6	2
Class 7	1
Class 8	0
Class 9	0
Class 10	0
Class 11	0

Table 6.40 Distribution of RD Classes of the BRW Bowl Type 1

RD	n
Class 1	0
Class 2	0
Class 3	2
Class 4	4
Class 5	0
Class 6	0
Class 7	0
Class 8	0
Class 9	0
Class 10	0
Class 11	0

Table 6.41 Distribution of RD Classes of the BRW Bowl Type 2

RD	n
Class 1	0
Class 2	1
Class 3	23
Class 4	19
Class 5	3
Class 6	1
Class 7	0
Class 8	0
Class 9	0
Class 10	0
Class 11	0

Table 6.42 Distribution of NH/RD Classes of the BRW Bowl Type 2

NH/RD	n
Class 1	42
Class 2	3
Class 3	0
Class 4	0
Class 5	0

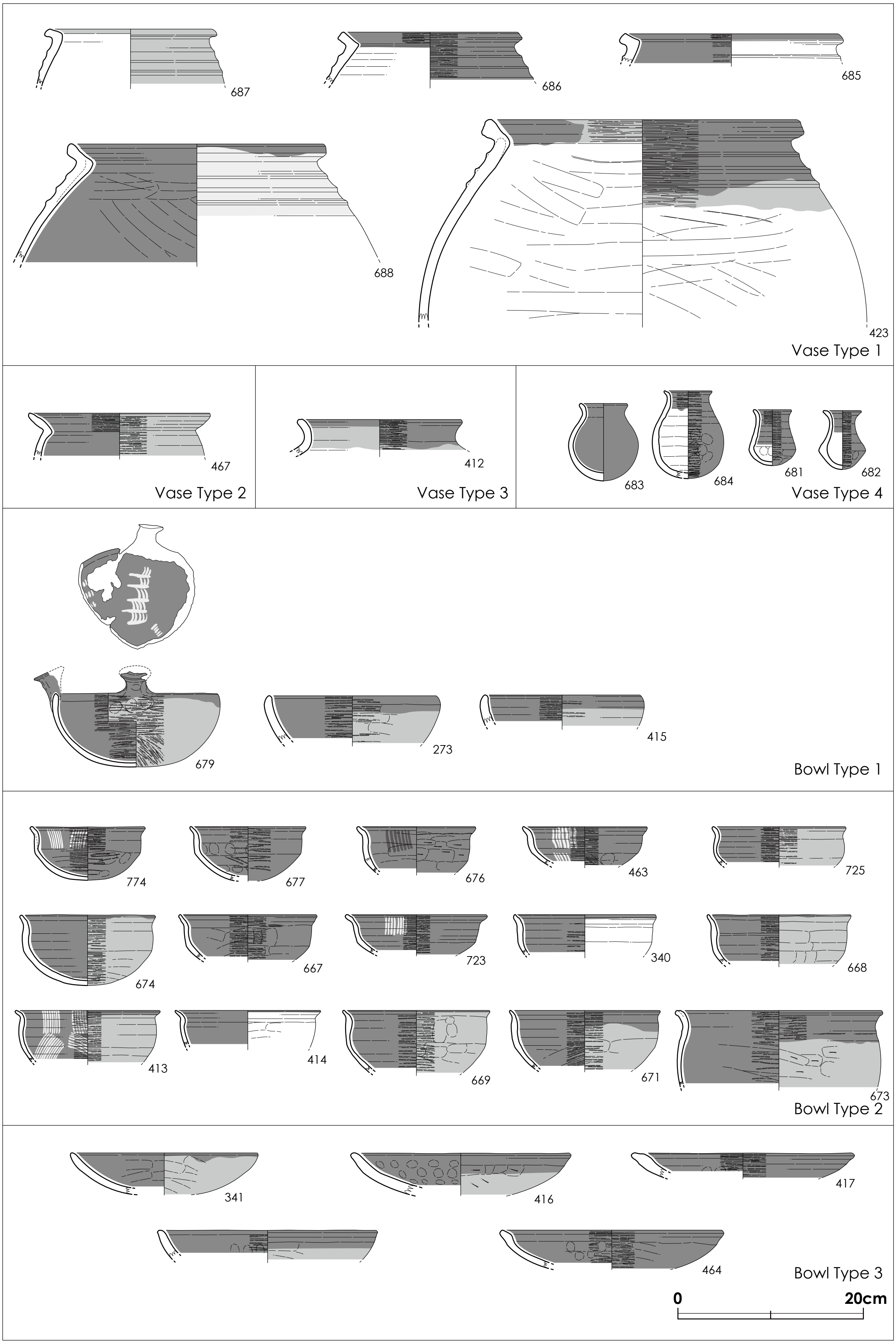


Figure 6.33 Claasification of Black-and-Red ware (BRW)

crudely finished. In no. 720, burnishing is attested.

[Type 4]

Only one specimen (no. 661) was attested in Type 4 having a shallow body and a short-neck. It measures 42.6 cm in RD. The rim has a flat face on the lip. The entire internal surface and the external surface of the rim-neck are smoothed with rotation and the external surface of the body is finished by smoothing without rotation.

[Type 5]

Type 5 includes various unique shapes.

No. 147, a tiny rim sherd, has a post-firing perforation. Its overall shape is uncertain.

No. 412 has a conical shape with incised lines on the flat rim. It is slipped in red.

No. 573 has a ridged body with a thickened, projecting rim. It is entirely slipped in red.

No. 808 is distinguished by a smi-loop handle on the body. A lateral hole is intact through the handle. It has a straight body with a slightly out-turned neck. It is slipped in red and is burnished on both sides.

5.3.4 *Pedestalled bowl*

One Pedestalled Bowl was attested. It measures 28.8 cm in RD, having a shortly projecting rim with a flat face of the lip. Only the uppermost edge of a pedestal is intact. The entire surface is slipped in red. The entire internal surface and the external surface of the rim-neck are smoothed with rotation, and the external surface of the body is finished by smoothing without rotation.

5.4 Black-and-Red ware

Seventy-three specimens were subjected to documentation. They include Pots (15 specimens) and Bowls (58 specimens).

5.4.1 *Vase* (Figure 6.33; Table 6.39)

The Pot is represented by 15 specimens. They can be classified into the following types.

Type 1 Pot with appliqué bands. (n=7)
Type 2 Pot with a splayed-out neck. (n=1)
Type 3 Pot with a short neck. (n=2)
Type 4 Small Pot. (n=5)

[Type 1]

Type 1 is distinguished by a short neck and appliqué bands on the shoulder. The rim is modelled in a rectangular section, having a sharp ridge on the internal side. Although there are some specimens which show entirely red in colour, they are also included in this group based on the identical formal features. In specimens which are preserved down to the body (nos. 423 and 688), the appliqué bands count three in number.

Six specimens are subjected to measurements, ranging 17.2 cm to 33.0 cm in RD (Table 6.39). The NH/RD index varies from 0.07 to 0.087.

In regards to the manufacturing technique, the rim-neck portion is finished by smoothing with rotation, whereas the body portion is by smoothing without rotation. Both sides of the rim-neck portion and the external surface of the body are executed with streak burnishing.

[Type 2]

This type is represented by only one specimen (no. 467). It consists of a globular body and a splayed-out neck with a rounded rim. It measures 19.2 cm in RD. The NH/RD index is 0.094 and MRD/ND is 1.19. The internal surface of the rim-neck and the entire external surface are burnished.

[Type 3]

Two specimens were attested in Type 3 (nos. 412 and 646). No. 412 is comprised by a gently out-curved neck, measuring 17.3 cm in RD with

the NH/RD index of 0.15. The internal surface of the rim-neck and the entire external surface are slipped in red, among which the internal surface of the rim and the external surface of the rim-neck show black in colour. The external surface of the rim-neck is burnished. No. 646 has a shortly out-curved neck measuring 35.0 cm in RD. The NH/RD index is 0.06. A set of three parallel oblique incised lines is executed in V-shape.

[Type 4]

This type is represented by five specimens (nos. 681 - 684 and 897). All specimens are entirely black in colour. Two specimens (nos. 683 and 684) consists of an elliptical body with a round base and a shortly out-curved neck with a simply rounded rim. They measure 5.0 cm in RD, 0.7 - 1.2 cm in NH, 8.5 - 9.45 cm in H and 7.6 - 7.7 cm in BD. In no. 684, the internal surface of the rim-neck and the entire external surface are burnished. Another two specimens are distinguished by its narrow shape and carinated or ridged body. They measure 4.0 cm in RD, 6.0 - 6.35 cm in H, and 5.0 cm in BD. Both specimens are burnished on the external surface.

No. 897 was found to contain a number of shell beads.

5.4.2 ***Bowl*** (Figure 6.33; Tables 6.40 - 6.42)

The BRW Bowl is represented by 58 specimens. They can be classified into the following types.

Type 1 Hemispherical Bowl. (n=6)
Type 2 Globular or Hemispherical Bowl with a shortly out-turned neck. (n=47)
Type 3 Shallow bowls. (n=5)

[Type 1]

Six specimens were attested in Type 1, ranging from 13.4 cm to 18.0 cm (Table 6.40). The thickness of wall varies from 0.4 cm to 0.9 cm.

There are two types in the rim shape, i.e. straight or slightly incurved. One specimen (no. 679) has a stud handle on the rim showing the same shape as that of the Harappan Bowl Type 3. The entire surface is finished by burnishing.

Some specimens are painted in white. No. 846 has parallel vertical bands on the internal surface. In no. 679, sets of short curvilinear bands and short horizontal bands arranged alternatingly with each other are painted on the internal side.

[Type 2]

This type outnumbers others counting 47 specimens. It measures 8.4 - 28.8 cm in RD and 8.0 - 27.4 cm in BD. The NH_RD index is 0.04 - 0.13 (Table 6.42) and MRD/NH index is 1.01 - 1.12. The height shows 5.1 - 7.6 cm although the specimens which are measurable with height are limited in number.

Table 6.41 shows a distribution of RD pointing to a concentration in Classes 3 and 4.

The body shape can be classified into the following three types.

Body Type 1 Having a low ridge. (n=28)
Body Type 2 Having a prominent ridge. (n=1)
Body Type 3 Having no ridge. (n=18)

Among these types, Body Type 1 is dominant. Those with Body Type 1 are relatively small ranging 8.4 cm to 17.2 cm in RD. Body Type 2 is represented by only one specimen showing the largest RD of 28.8 cm. As Body Type 3 is quite similar to Body Type 1, the differentiation between the two is difficult in some specimens. No. 946 has a distinctive shape showing a deep hemispherical body and a shortly out-turned neck. No. 474 has a globular body with a straight-raised neck. No. 951 may be classified as the same type.

Common to the all types, the burnishing

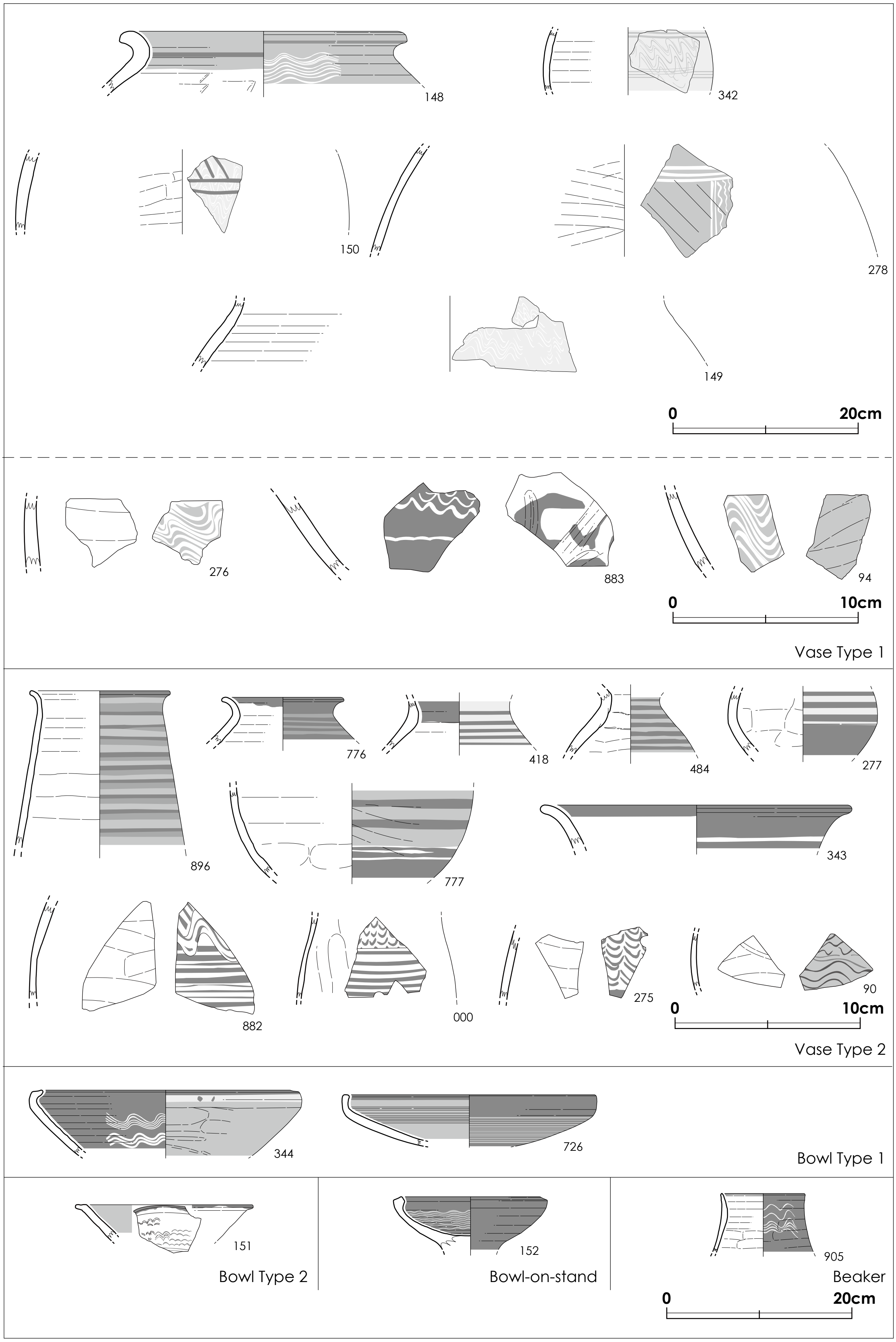


Figure 6.34 Claasification of Reserved Slip ware

technique is applied to most of the specimens. The round base, finger impressions on the surface ad the undulating rims may indicate a primary modelling by hand without rotation.

Quite a number of specimens are painted in white with sets of parallel vertical bands, straight and curvilinear. In some instances (nos. 676 and 946), the paintings show black in colour.

[Type 3]

This type is represented by five specimens, ranging 19.8 cm to 23.4 cm in RD. The height is clearly shorter or shallower than Types 1 and 2. The rim portion is slightly out-turned. The entire surface is finished by burnishing. Finger impressions are observable in most specimens.

5.5 Reserved Slip ware

Reserved slip ware recorded count 28 in number. Pots (21 specimens), Bowls (four specimens), Beaker (one specimen) and Pedestalled Bowl (two specimens) are included as forms. The slip technique can be divided into two types.

Slip Type 1 Single slip, mostly red in colour. (n=12)

Slip Type 2 Multiple slip, mostly showing grey and black or dark grey in colour. Only the upper layer of slip, that is black or dark-grey slip, is reserved. Some instances show triple slip. (n=16)

5.5.1 *Pot* (Figure 6.34)

Among 21 specimens, only one specimen is intact with the rim portion and others are body sherds. Among the body sherds, some specimens may represent some form other than Pot. Seven specimens shows a single slip and 14 specimens multiple slip.

[Type 1]

No. 148 is a large pot measuring 29.0 cm in RD. The NH/RD index is 0.086. It is single-slipped in red over the internal surface of the rim-neck portion and the external surface, and parallel wavy bands of a gentle curvature are drawn by reserving slip. A horizontal black band is painted on the internal side of the neck. The internal surface of the rim-neck portion and the entire external surface are smoothed with rotation, and the internal surface of the body is finished with smoothing without rotation by a hard tool.

No. 342 measures 18.2 cm in BD. Both surface is finished by smoothing with rotation. It is single-slipped in white on the external surface and is executed with parallel wavy bands by reserving a slip.

No. 149 is a sherd of a shoulder portion measuring 50.0 cm in diameter. The wall is thick, measuring 0.9 - 1.2 cm in thickness. The entire surface is smoothed with rotation. It is single-slipped in white and executed with parallel wavy bands by reserving a slip.

No. 150, a body sherd, is executed with parallel wavy bands by reserving a white slip on the external surface. The internal surface is smoothed without rotation. No. 276 shows parallel wavy bands by reserving a red slip on the external surface. Nos. 883 and 857 may belong to Bowls as the designs of reserved slip technique are on the internal surface.

No. 278 is a distinctive specimen which shows a pattern consisting of parallel horizontal and vertical bands and parallel vertical wavy bands by reserving a dark slip. The pattern is akin to those of the Non-Harappan Painted Pots.

[Type 2]

14 specimens were attested in Type 2, among

which only three specimens are intact with a rim portion. These three specimens with a rim portion ranges from 6.3 cm to 16.6 cm in RD. Even body sherds indicate a smaller size of vessels. The pattern by the reserved slip technique consists of parallel wavy bands and parallel horizontal bands. Some instances show only parallel horizontal bands while others show a combination of both.

No. 776 has a shortly out-curved neck measuring 6.3 cm in RD and showing the NH/RD index of 0.14. It is double-slipped in grey and dark grey and executed with parallel horizontal bands by reserving the dark grey slip.

No. 896 has a rim of 7.5 cm in diameter, showing the NH/RD index of 0.13. The body is almost uniform in diameter measuring 9.0 cm in MBD and showing the RD/BD index of 0.83. It is triple-slipped in red, reddish grey and black. Although it is uncertain whether the reserving process was conducted once or twice, three colours appear alternatingly in parallel horizontal bands.

No. 343 is intact only with the rim-neck portion, measuring 16.6 cm in RD. It is double-slipped in grey and dark grey and executed with parallel horizontal bands by reserving the dark grey slip on the external side of the body.

Two specimens (nos. 200704-046 and 753) show a body shape similar to that of no. 896. The former is executed with parallel wavy bands and parallel horizontal bands, and the latter is decorated with horizontal bands. In three specimens (nos. 200704-048, 275 and 882), the pattern consists of parallel wavy bands and parallel horizontal bands. No. 418 is a sherd of the shoulder and the juncture between the neck and the body, measuring 5.4 cm in diameter at the juncture between the neck and the body. It is executed with parallel horizontal bands. No. 484 is distinguished by a narrow neck, 3.1 cm in diameter, having parallel horizontal bands. No. 277, a body sherd with parallel horizontal bands on the external surface, has a shallow carination or a low ridge. It measures 8.0 cm in MBD. No. 777 is a body sherd with parallel horizontal bands on the external surface, measuring 13.0 cm in BD.

5.5.2 ***Bowl*** (Figure 6.34)

Bowl is limited in number (only four specimens for documentation), showing a variety in shape. It can be classified into two types.

Type 1 Incurved Rim Bowl. (n=2)
Type 2 Out-curved Rim Bowl. (n=1)
Type 3 Other unique shapes. (n=1)

[Type 1]

This type is distinguished by a incurved rim. Two specimens were recorded. Both are single-slipped.

No. 726 has a shallow body and a short neck, slightly inturned, which recalls one example in the Non-Harappan Plain Bowl Type 2. It measures 27.0 cm in diameter. It is slipped in black on the external surface and is executed with very narrow parallel lines by reserving slip technique on the lower half of the body. The internal surface is slipped in red and painted with parallel black bands.

No. 344 has an incurved rim which is similar to that of the Non-Harappan Painted and Plain Bowl Type 2. It measures 26.6 cm in RD. It is slipped in red on the external surface and is painted with a narrow band on the rim. The internal surface is slipped in black and two sets of parallel wavy bands are executed by reserving slip technique.

Both specimens are smoothed with rotation on the entire internal surface and the external surface of the rim-neck, and without rotation on the external surface of the body.

Table 6.43 Area- and period-wise number of potsherds from Kanmer

Central Area	Harappan	Non-Harappan Painted	Non-Harappan Plain	BRW	Reserved Slip ware	Historical	Total
Period I	49	75	21	0	7	0	152
Period IIA	65	35	22	1	5	0	128
Period IIB	40	10	13	2	3	0	68
Period III	43	10	16	7	1	0	77
Break	0	2	1	1	0	0	4
Period IV	23	3	13	5	0	15	59
Period V	3	0	2	2	0	0	7
Surface	0	1	0	0	0	0	1
Uncertain	2	5	3	0	1	2	13
Total	225	141	91	18	17	17	509

Northeast Area	Harappan	Non-Harappan Painted	Non-Harappan Plain	BRW	Reserved Slip ware	Historical	Total
Period I	0	0	0	0	0	0	0
Period IIA	0	0	0	0	0	0	0
Period IIB	16	8	11	3	1	1	40
Period III	25	4	6	1	1	1	38
Break	18	1	3	2	2	1	27
Period IV	37	8	6	3	0	6	60
Period V	0	0	0	0	0	0	0
Surface	0	1	0	0	0	1	2
Uncertain	8	2	0	2	0	0	12
Total	104	24	26	11	4	10	179

East Area	Harappan	Non-Harappan Painted	Non-Harappana Plain	BRW	Reserved Slip ware	Historical	Total
Period I	0	0	0	0	0	0	0
Period IIA	0	0	0	0	0	0	0
Period IIB	0	0	0	0	0	0	0
Period III	14	3	5	5	1	0	28
Break	0	0	0	0	0	0	0
Period IV	0	0	0	0	0	0	0
Period V	0	0	0	0	0	0	0
Surface	0	0	0	0	0	0	0
Uncertain	0	0	0	0	0	0	0
Total	14	3	5	5	1	0	28

Southeast Area	Harappan	Non-Harappan Painted	Non-Harappana Plain	BRW	Reserved Slip ware	Historical	Total
Period I	0	0	0	0	0	0	0
Period IIA	0	0	0	0	0	0	0
Period IIB	0	0	0	0	0	0	0
Period III	132	14	40	24	0	0	210
Break	0	0	0	0	0	0	0
Period IV	0	0	0	0	0	2	2
Period V	0	0	0	0	0	0	0
Surface	0	0	0	0	0	0	0
Uncertain	0	0	0	0	0	0	0
Total	132	14	40	24	0	2	212

Table 6.43 (contd.) Area- and period-wise number of potsherds from Kanmer

Northwest Area	Harappan	Non-Harappan Painted	Non-Harappan Plain	BRW	Reserved Slip ware	Historical	Total
Period I	0	0	0	0	0	0	0
Period IIA	0	0	0	0	0	0	0
Period IIB	1	0	0	0	0	0	1
Period III	0	0	0	0	0	0	0
Break	0	0	0	0	0	0	0
Period IV	0	0	0	0	0	0	0
Period V	0	0	0	0	0	0	0
Surface	0	0	0	0	0	0	0
Uncertain	0	0	0	0	0	0	0
Total	1	0	0	0	0	0	1

North Area	Harappan	Non-Harappan Painted	Non-Harappan Plain	BRW	Reserved Slip ware	Historical	Total
Period I	0	0	0	0	0	0	0
Period IIA	0	0	0	0	0	0	0
Period IIB	4	3	0	0	0	0	7
Period III	0	0	0	0	0	0	0
Break	4	1	4	0	0	0	9
Period IV	4	11	0	0	1	2	18
Period V	0	0	0	0	0	0	0
Surface	0	0	0	0	0	0	0
Uncertain	1	4	1	0	2	1	9
Total	13	19	5	0	3	3	43

Sondage	Harappan	Non-Harappan Painted	Non-Harappan Plain	BRW	Reserved Slip ware	Historical	Total
Period I	0	0	0	0	0	0	0
Period IIA	0	0	0	0	0	0	0
Period IIB	0	0	0	0	0	0	0
Period III	3	2	1	0	2	0	8
Break	0	0	0	0	0	0	0
Period IV	0	0	0	0	0	0	0
Period V	0	0	0	0	0	0	0
Surface	0	0	0	0	0	0	0
Uncertain	0	0	0	0	0	0	0
Total	3	2	1	0	2	0	8

[Type 2]

This type is represented by only one specimen, having a projecting rim (no. 151). It measures 19.0 cm in RD. Parallel wavy bands are executed on the external surface by reserving a whitish slip. The internal surface is slipped in red and the rim is painted with a narrow band.

[Type 3]

No. 883 is a body sherd that has a wavy lines by the reserved slip technique on its internal side, although its entire shape is uncertain.

5.5.3 *Beaker*

Beaker is represented by one single specimen which shows a almost cylindrical shape (no. 905). It measures 8.9 cm in RD. It is slipped in black slip and executed with parallel wavy bands by the reserving slip technique on the external side. The rim-neck portion is smoothed with rotation,

Table 6.44 Area- and period-wise number of Harappan potsherds from Kanmer

Central Area	***Pot***	***Jar***	***Pot or Jar***	***Goblet***	***Bowl***	***Dish***	***Dish-on-Stand***	***Pedestalled Bowl***	***Lid***	***Uncertain***	***Total***
Period I	32	0	7	0	9	0	1	0	0	0	49
Period IIA	16	2	12	0	19	0	15	0	0	1	65
Period IIB	14	2	1	0	16	0	7	0	0	0	40
Period III	19	1	1	0	15	0	5	2	0	0	43
Break	0	0	0	0	0	0	0	0	0	0	0
Period IV	8	0	3	0	8	0	4	0	0	0	23
Period V	1	2	0	0	0	0	0	0	0	0	3
Surface	0	0	0	0	0	0	0	0	0	0	0
Uncertain	1	0	0	0	0	0	0	0	1	0	2
Total	91	7	24	0	67	0	32	2	1	1	225

Northeast Area	***Pot***	***Jar***	***Pot or Jar***	***Goblet***	***Bowl***	***Dish***	***Dish-on-Stand***	***Pedestalled Bowl***	***Lid***	***Uncertain***	***Total***
Period I	0	0	0	0	0	0	0	0	0	0	0
Period IIA	0	0	0	0	0	0	0	0	0	0	0
Period IIB	11	0	0	0	5	0	0	0	0	0	16
Period III	13	0	1	0	8	0	3	0	0	0	25
Break	12	0	1	0	4	0	1	0	0	0	18
Period IV	16	0	1	0	13	0	7	0	0	0	37
Period V	0	0	0	0	0	0	0	0	0	0	0
Surface	0	0	0	0	0	0	0	0	0	0	0
Uncertain	5	0	0	0	3	0	0	0	0	0	8
Total	57	0	3	0	33	0	11	0	0	0	104

East Area	***Pot***	***Jar***	***Pot or Jar***	***Goblet***	***Bowl***	***Dish***	***Dish-on-Stand***	***Pedestalled Bowl***	***Lid***	***Uncertain***	***Total***
Period I	0	0	0	0	0	0	0	0	0	0	0
Period IIA	0	0	0	0	0	0	0	0	0	0	0
Period IIB	0	0	0	0	0	0	0	0	0	0	0
Period III	8	0	0	0	5	0	1	0	0	0	14
Break	0	0	0	0	0	0	0	0	0	0	0
Period IV	0	0	0	0	0	0	0	0	0	0	0
Period V	0	0	0	0	0	0	0	0	0	0	0
Surface	0	0	0	0	0	0	0	0	0	0	0
Uncertain	0	0	0	0	0	0	0	0	0	0	0
Total	8	0	0	0	5	0	1	0	0	0	14

Southeast Area	***Pot***	***Jar***	***Pot or Jar***	***Goblet***	***Bowl***	***Dish***	***Dish-on-Stand***	***Pedestalled Bowl***	***Lid***	***Uncertain***	***Total***
Period I	0	0	0	0	0	0	0	0	0	0	0
Period IIA	0	0	0	0	0	0	0	0	0	0	0
Period IIB	0	0	0	0	0	0	0	0	0	0	0
Period III	65	4	3	0	47	0	13	0	0	0	132
Break	0	0	0	0	0	0	0	0	0	0	0
Period IV	0	0	0	0	0	0	0	0	0	0	0
Period V	0	0	0	0	0	0	0	0	0	0	0
Surface	0	0	0	0	0	0	0	0	0	0	0
Uncertain	0	0	0	0	0	0	0	0	0	0	0
Total	65	4	3	0	47	0	13	0	0	0	132

Table 6.44 (contd.) Area- and period-wise number of Harappan potsherds from Kanmer

Northwest Area	Pot	Jar	Pot or Jar	Goblet	Bowl	Dish	Dish-on-Stand	Pedestalled Bowl	Lid	Uncertain	Total
Period I	0	0	0	0	0	0	0	0	0	0	0
Period IIA	0	0	0	0	0	0	0	0	0	0	0
Period IIB	1	0	0	0	0	0	0	0	0	0	1
Period III	0	0	0	0	0	0	0	0	0	0	0
Break	0	0	0	0	0	0	0	0	0	0	0
Period IV	0	0	0	0	0	0	0	0	0	0	0
Period V	0	0	0	0	0	0	0	0	0	0	0
Surface	0	0	0	0	0	0	0	0	0	0	0
Uncertain	0	0	0	0	0	0	0	0	0	0	0
Total	1	0	0	0	0	0	0	0	0	0	1

North Area	Pot	Jar	Pot or Jar	Goblet	Bowl	Dish	Dish-on-Stand	Pedestalled Bowl	Lid	Uncertain	Total
Period I	0	0	0	0	0	0	0	0	0	0	0
Period IIA	0	0	0	0	0	0	0	0	0	0	0
Period IIB	1	0	0	0	3	0	0	0	0	0	4
Period III	0	0	0	0	0	0	0	0	0	0	0
Break	2	0	0	0	2	0	0	0	0	0	4
Period IV	3	0	0	1	0	0	0	0	0	0	4
Period V	0	0	0	0	0	0	0	0	0	0	0
Surface	0	0	0	0	0	0	0	0	0	0	0
Uncertain	0	0	0	0	1	0	0	0	0	0	1
Total	6	0	0	1	6	0	0	0	0	0	13

Sondage	Pot	Jar	Pot or Jar	Goblet	Bowl	Dish	Dish-on-Stand	Pedestalled Bowl	Lid	Uncertain	Total
Period I	0	0	0	0	0	0	0	0	0	0	0
Period IIA	0	0	0	0	0	0	0	0	0	0	0
Period IIB	0	0	0	0	0	0	0	0	0	0	0
Period III	2	0	0	0	1	0	0	0	0	0	3
Break	0	0	0	0	0	0	0	0	0	0	0
Period IV	0	0	0	0	0	0	0	0	0	0	0
Period V	0	0	0	0	0	0	0	0	0	0	0
Surface	0	0	0	0	0	0	0	0	0	0	0
Uncertain	0	0	0	0	0	0	0	0	0	0	0
Total	2	0	0	0	1	0	0	0	0	0	3

Unspecified	Pot	Jar	Pot or Jar	Goblet	Bowl	Dish	Dish-on-Stand	Pedestalled Bowl	Lid	Uncertain	Total
	15	3	3	0	14	0	1	0	0	0	36

and the body is finished with smoothing without rotation on both sides.

5.5.4 *Pedestalled Bowl* (Figure 6.34)

Two specimens of Pedestalled Bowl were attested. One is a sherd of a bowl portion, and another is a sherd of a pedestal.

One sherd of a bowl portion (no. 152) consists of a shallow body and an incurved rim-neck which is reminiscent of the Non-Harappan Painted and Plain Bowl Type 2. It measures 15.0 cm in RD. It is double-slipped in red and black on both sides, and is executed with parallel wavy bands on the internal surface. The entire surface is smoothed

Table 6.45 Area- and period-wise number of Harappan Pot Types from Kanmer

Central Area	***Type***															
	1	***2***	***3a***	***3b***	***3c***	***3d***	***4a***	***4b***	***4c***	***4d***	***4e***	***5***	***6***	***7***	***8***	***Total***
Period I	5	2	3	1	1	6	0	0	0	0	0	0	1	0	0	19
Period IIA	1	1	3	2	2	1	0	0	0	0	0	0	0	0	0	10
Period IIB	0	0	1	2	4	1	2	0	0	0	0	0	2	0	0	12
Period III	0	2	0	0	3	3	5	1	1	0	1	0	3	0	0	19
Break	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
Period IV	0	0	1	0	0	1	0	0	1	0	0	0	3	0	1	7
Period V	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1
Surface	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Uncertain	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1
Total	6	5	8	5	10	13	8	1	2	0	1	0	10	0	1	70

Northeast Area	***Type***															
	1	***2***	***3a***	***3b***	***3c***	***3d***	***4a***	***4b***	***4c***	***4d***	***4e***	***5***	***6***	***7***	***8***	***Total***
Period I	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Period IIA	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Period IIB	1	2	1	0	0	0	4	1	0	0	0	0	1	0	0	10
Period III	0	0	0	2	0	1	9	0	0	1	0	0	0	0	0	13
Break	0	1	0	0	0	0	5	0	2	2	0	0	0	0	0	10
Period IV	0	1	0	1	0	0	4	4	0	0	0	0	6	0	0	16
Period V	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Surface	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Uncertain	0	0	0	0	0	0	4	1	0	0	0	0	0	0	0	5
Total	1	4	1	3	0	1	26	6	2	3	0	0	7	0	0	54

Southeast Area	***Type***															
	1	***2***	***3a***	***3b***	***3c***	***3d***	***4a***	***4b***	***4c***	***4d***	***4e***	***5***	***6***	***7***	***8***	***Total***
Period I	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Period IIA	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Period IIB	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Period III	0	3	2	0	2	1	28	3	0	2	1	1	8	2	0	53
Break	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Period IV	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Period V	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Surface	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Uncertain	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	3	2	0	2	1	28	3	0	2	1	1	8	2	0	53

with rotation.

Another sherd of a pedestal (no. 906) has a splayed-out skirt with a rounded thickened rim. It measures 17.0 cm in BSD. It may have been a tall pedestal. It is slipped in red on both sides followed by a white slip only on the external surface, that is a double slip on the external surface, and is executed by parallel wavy bands on the external surface.

6 STRATIGRAPHIC OCCUPRENCES OF CERAMIC STYLES AND TYPES

6.1 THE NUMBER OF RECORDED SPECIMENS

The area-wise numbers of recorded specimens are shown in Table 6.43. The total number of recorded specimens is 1061, in which the Harappan pottery is dominant followed by Non-Harappan pottery. The BRW and reserved slip

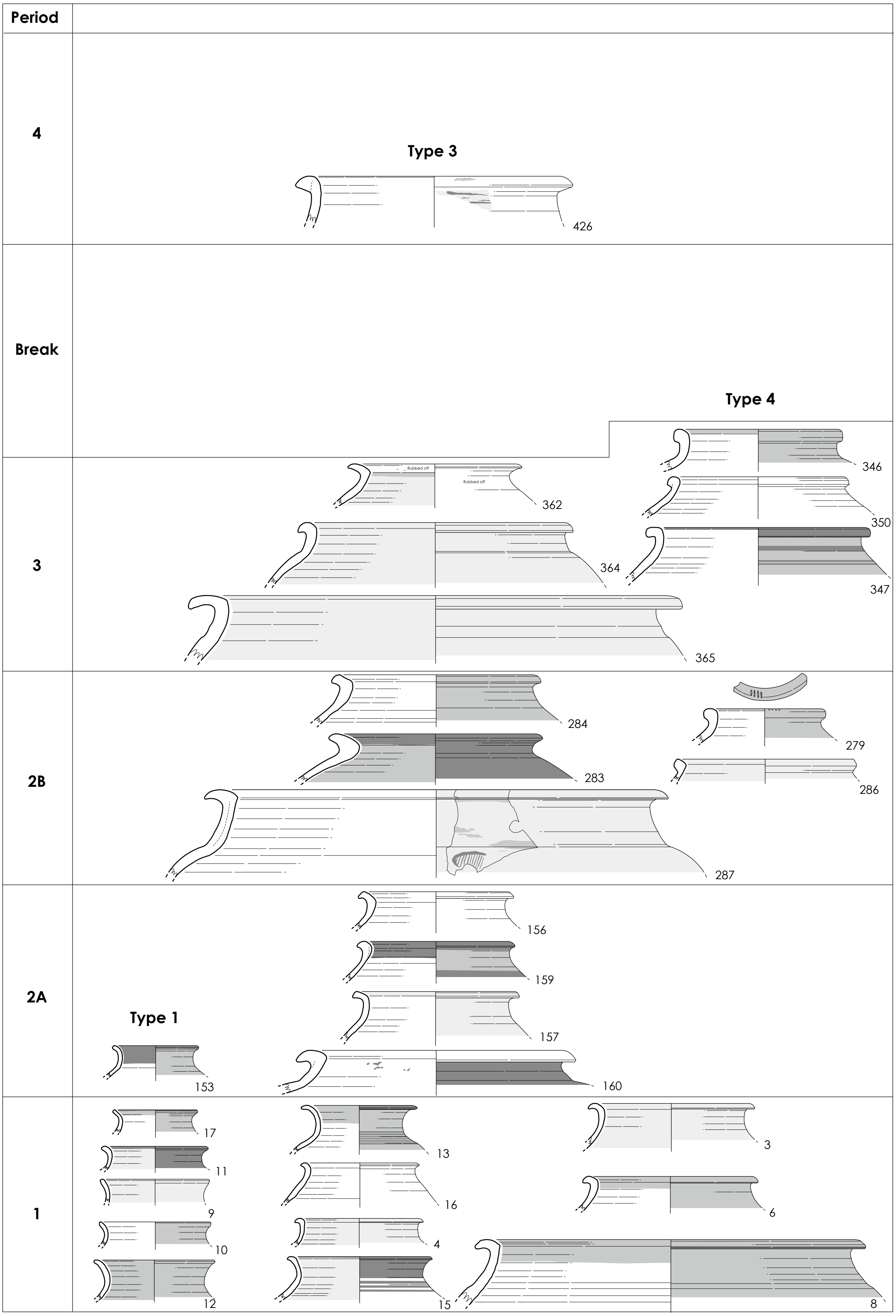


Figure 6.35 Stratigraphic occurrence of Harappan Pot

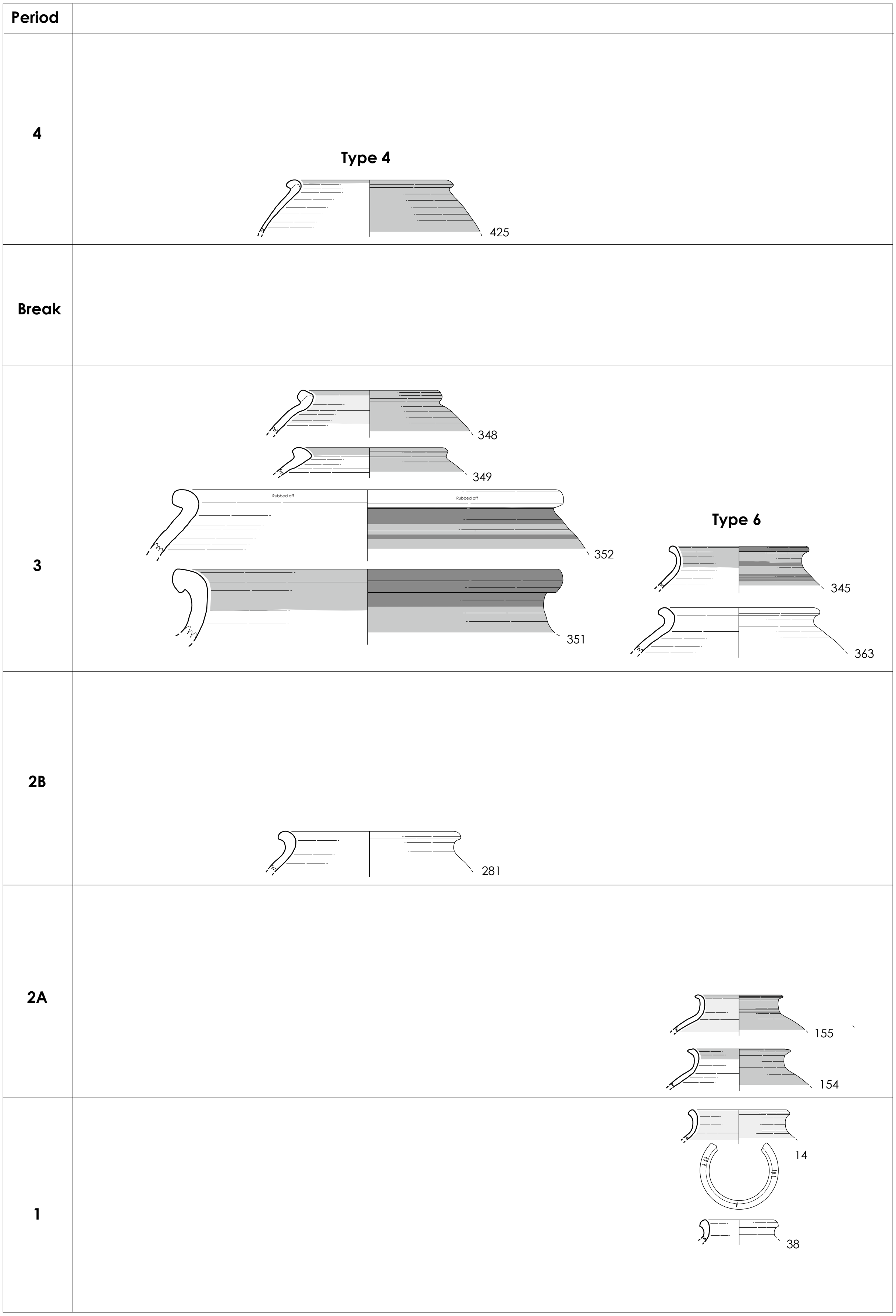


Figure 6.36 Stratigraphic occurrence of Harappan Pot

Table 6.46 Area- and period-wise number of Harappan Jar Types from Kanmer

Central Area	***Type***			
	Type 1	***Type 2***	***Type 3***	***Total***
Period I	0	0	0	0
Period IIA	0	1	1	2
Period IIB	0	1	1	2
Period III	0	0	1	1
Break	0	0	0	0
Period IV	0	0	0	0
Period V	0	1	1	2
Surface	0	0	0	0
Uncertain	0	0	0	0
Total	0	3	4	7

Southeast Area	***Type***			
	Type 1	***Type 2***	***Type 3***	***Total***
Period I	0	0	0	0
Period IIA	0	0	0	0
Period IIB	0	0	0	0
Period III	1	0	3	4
Break	0	0	0	0
Period IV	0	0	0	0
Period V	0	0	0	0
Surface	0	0	0	0
Uncertain	0	0	0	0
Total	1	0	3	4

ware are limited in number. This numbers reflect the rough percentage of the actual number of potsherds unearthed from the excavations.

Looking at the distribution in area-wise, the Central Area is most numerous followed by the Southeastern Are and the Northeastern Area in turn. This pattern reflects the scale of each excavated area. Other excavated areas were much smaller in size and yielded less potsherds than the above-mentioned three areas.

6.2 Occurrences of recorded specimens in area- and period-wise

Table 6.43 shows the period-wise numbers of recorded specimens in each area. Only the Central Area was excavated to the natural soil resulting in that only this area yielded materials from Periods I and IIA. Therefore, the whole stratigraphic sequence of pottery can be discussed based on the materials from the Central Area.

In the Northeastern Are and Southeastern Area, only the upper part of the whole stratigraphy was excavated, that is, Periods IIB - V. Especially structural remains of Periods III and IV were exposed in these areas and a number of pottery of these periods was found in these areas.

The materials from the East Area were unearthed from a series of layers which had been deposited over the eastern peripheral wall, since this excavated area was laid out with an aim to expose the face of the eastern peripheral wall. This means that the pottery from this area belongs to Period III and the following periods.

The number of potsherds from the North Area is relatively small as the excavated area was limited in size. This area is located on the top of the mound where the Cenyral Area was laid out. Therefore the sequence in this area should be

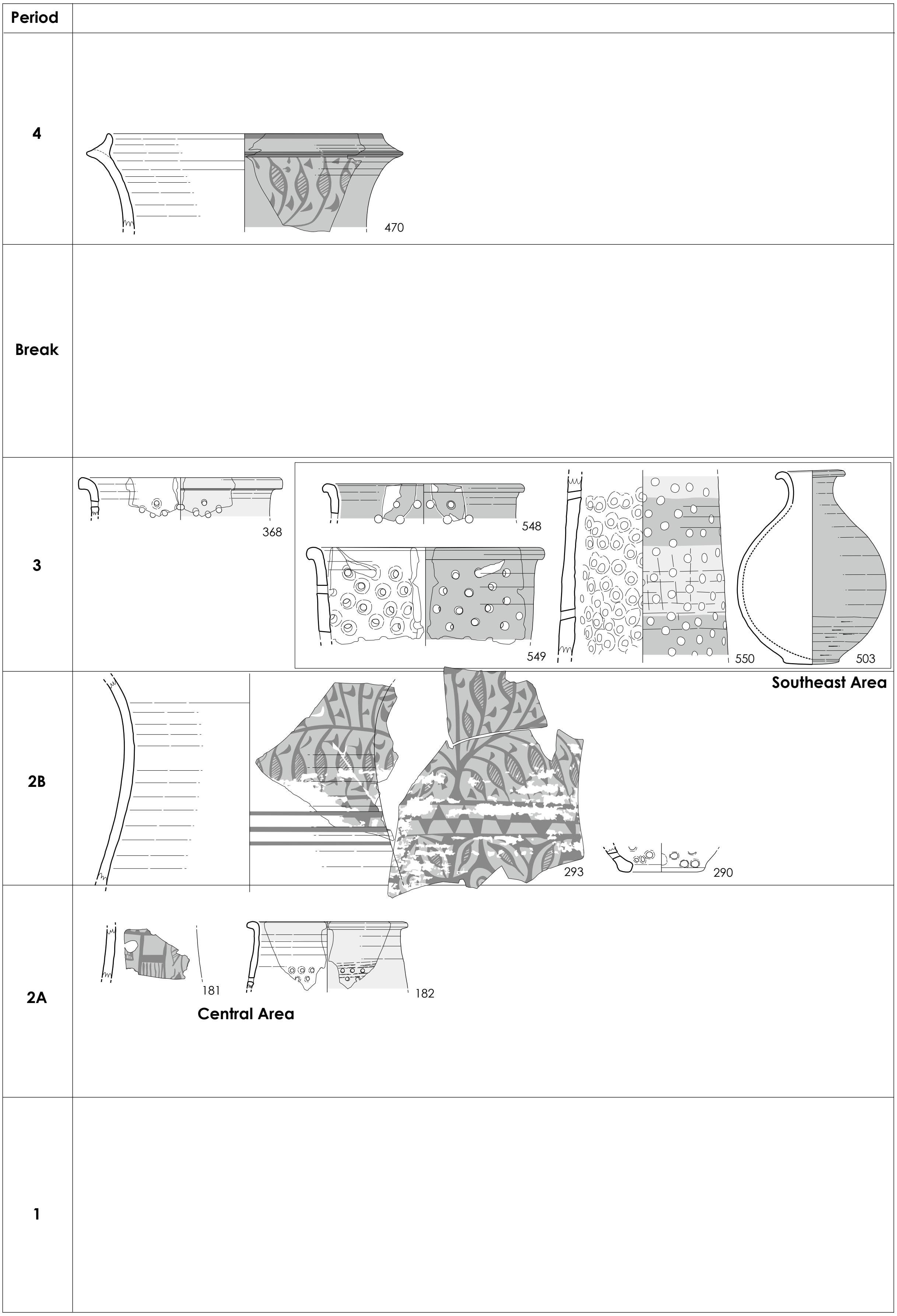


Figure 6.37 Stratigraphic occurrence of Harappan Jar

Table 6.47 Area- and period-wise number of Harappan Bowl Types from Kanmer

Central Area	Type								
	1	2	3	4	5	6	7	8	9	Total
Period I	8	0	0	0	0	0	0	0	1	9
Period IIA	13	1	0	0	5	0	0	0	0	19
Period IIB	12	1	1	1	0	0	0	0	1	16
Period III	9	0	1	0	0	0	0	4	1	15
Break	0	0	0	0	0	0	0	0	0	0
Period IV	4	0	3	0	1	0	0	0	0	8
Period V	0	0	0	0	0	0	0	0	0	0
Surface	0	0	0	0	0	0	0	0	0	0
Uncertain	0	0	0	0	0	0	0	0	0	0
Total	46	2	5	1	6	0	0	4	3	67

Northeast Area	Type									
	1	2	3	4	5	6	7	8	9	Total
Period I	0	0	0	0	0	0	0	0	0	0
Period IIA	0	0	0	0	0	0	0	0	0	0
Period IIB	0	0	1	1	3	0	0	0	0	5
Period III	4	1	3	0	0	0	0	0	0	8
Break	0	0	3	0	0	0	1	0	0	4
Period IV	1	0	10	0	0	1	1	0	0	13
Period V	0	0	0	0	0	0	0	0	0	0
Surface	0	0	0	0	0	0	0	0	0	0
Uncertain	2	0	1	0	0	0	0	0	0	3
Total	7	1	18	1	3	1	2	0	0	33

Southeast Area	Type									
	1	2	3	4	5	6	7	8	9	Total
Period I	0	0	0	0	0	0	0	0	0	0
Period IIA	0	0	0	0	0	0	0	0	0	0
Period IIB	0	0	0	0	0	0	0	0	0	0
Period III	11	2	22	2	2	1	0	4	3	47
Break	0	0	0	0	0	0	0	0	0	0
Period IV	0	0	0	0	0	0	0	0	0	0
Period V	0	0	0	0	0	0	0	0	0	0
Surface	0	0	0	0	0	0	0	0	0	0
Uncertain	0	0	0	0	0	0	0	0	0	0
Total	11	2	22	2	2	1	0	4	3	47

similar to that of the Central Area.

The materials from the Northwestern Area were found from the deposits over the northwestern corner of the fortification wall. Therefore the number of potsherds from this area is quite limited.

Thus, the numbers and contexts of materials vary from area to area. Therefore the stratigraphic and sequential positions of ceramics will be discussed mainly based on those specimens from the Central Area, supplemented by the materials from other areas, especially those from the Northeastern Area and Southeastern Area in regards to Periods IIB - IV.

6.3 Stratigraphic sequence of the Harappan and related pottery

As a whole, the number of the Harappan pottery are much more numerous from the levels of Periods I to III than Periods IV and V (Table

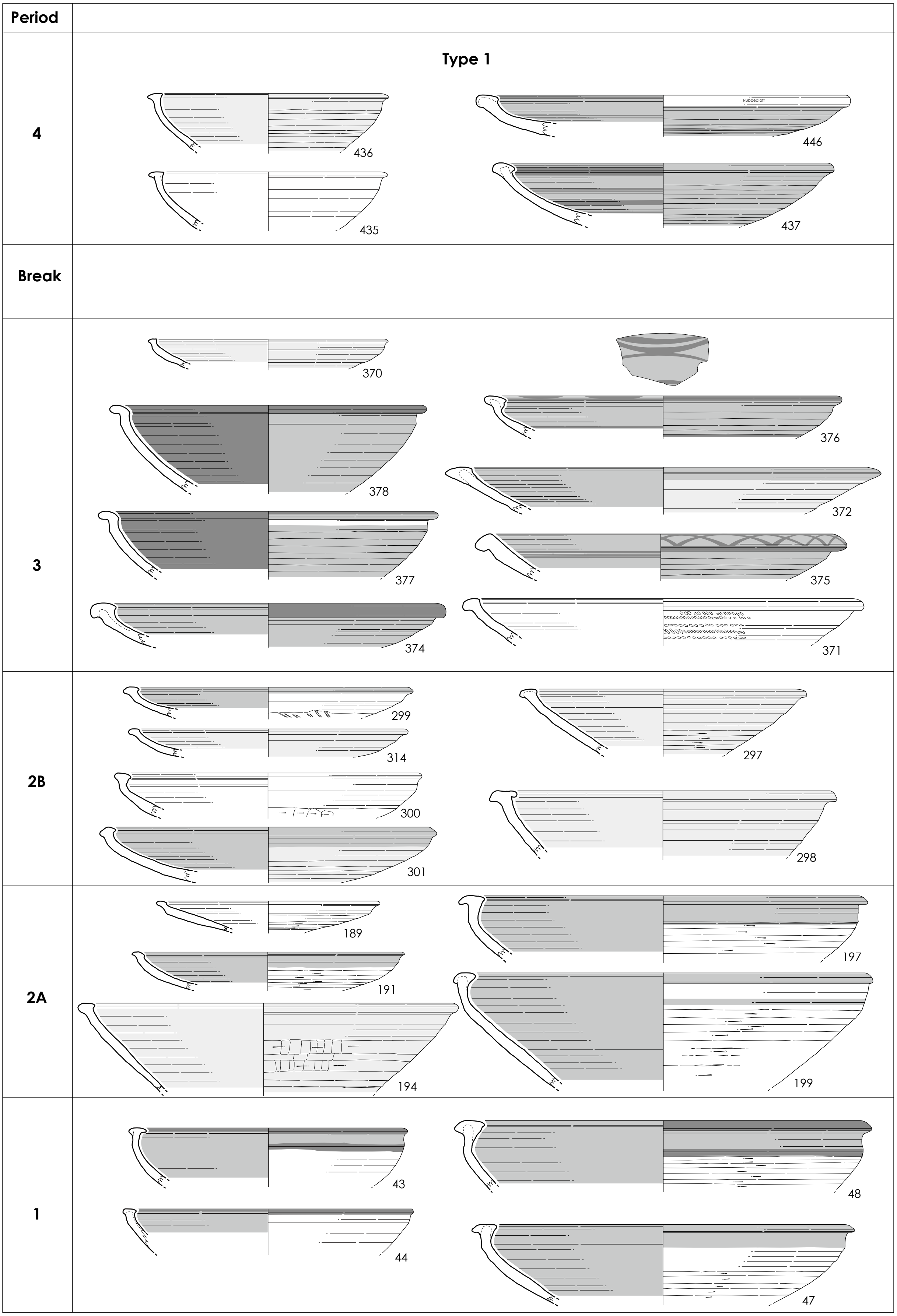


Figure 6.38 Stratigraphic occurrence of Harappan Bowl

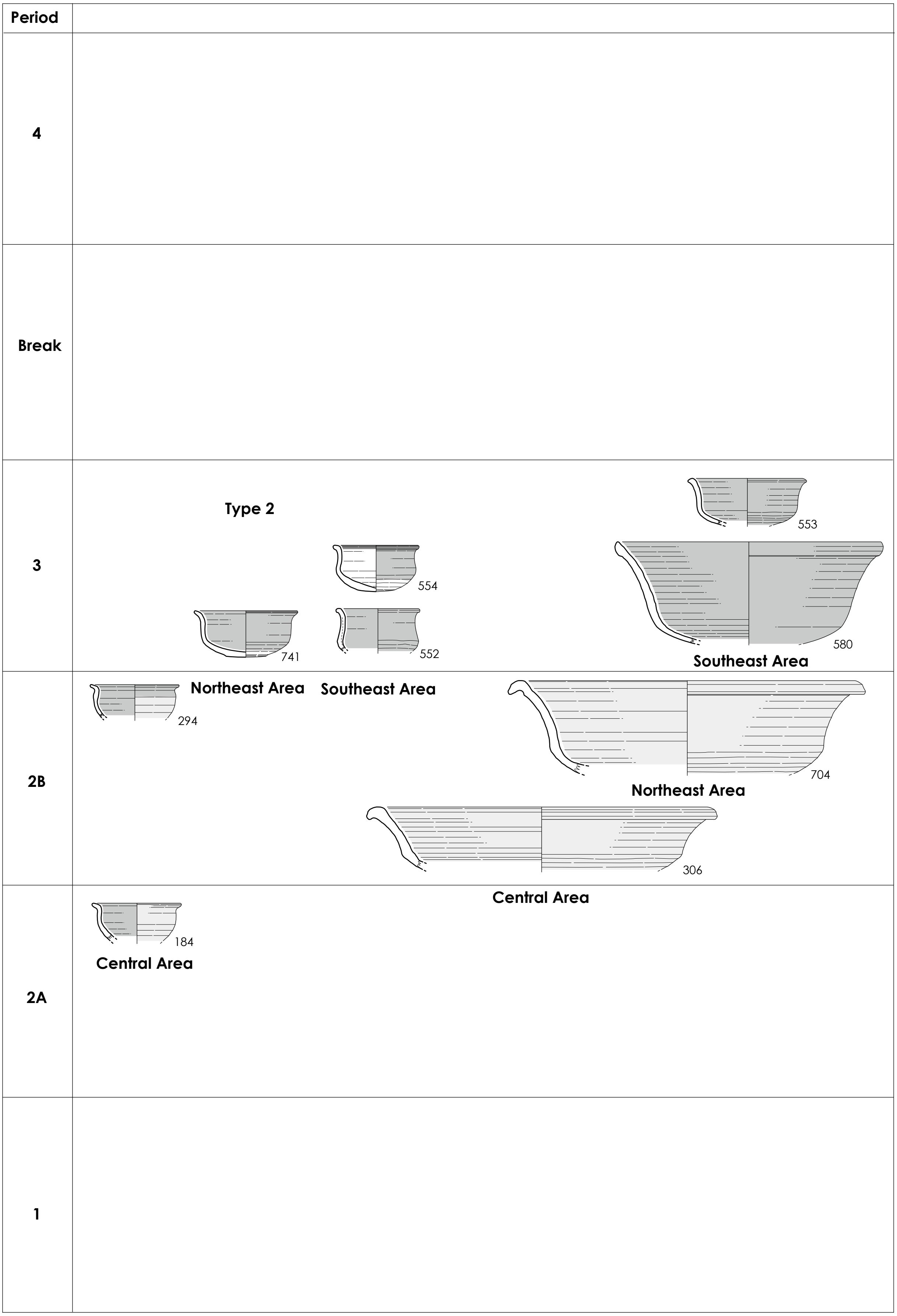


Figure 6.39 Stratigraphic occurrence of Harappan Bowl

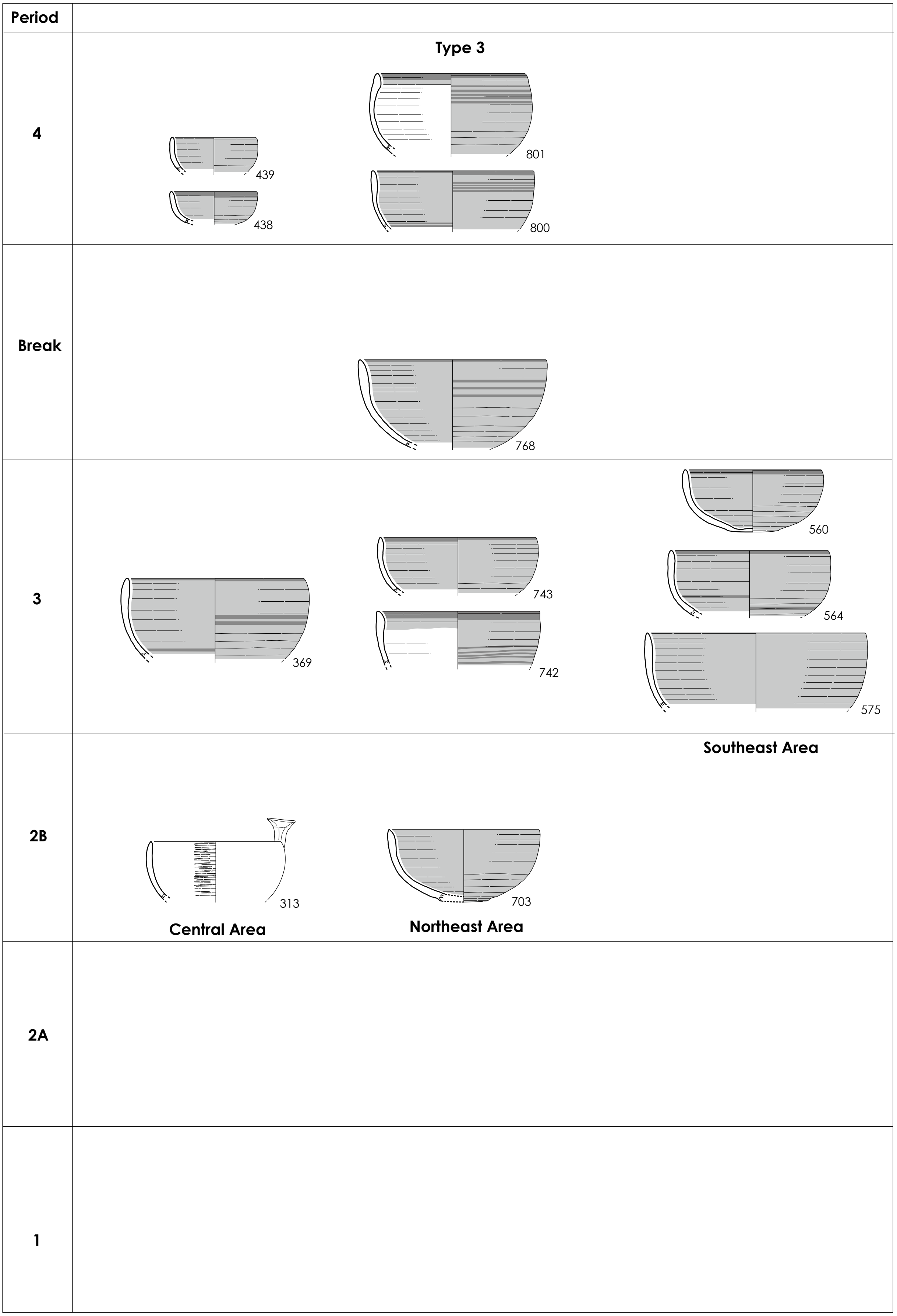


Figure 6.40   Stratigraphic occurrence of Harappan Bowl

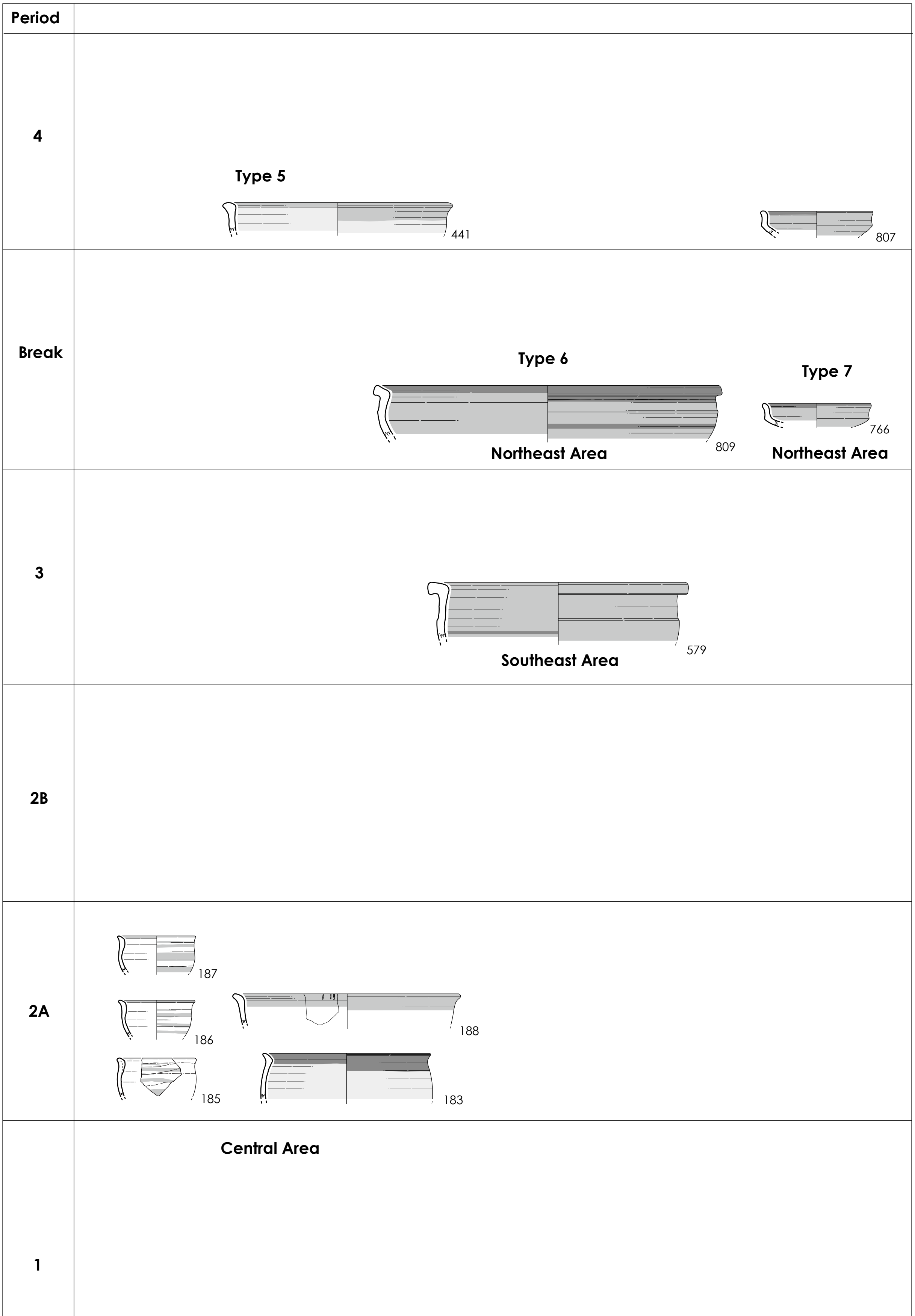


Figure 6.41 Stratigraphic occurrence of Harappan Bowl

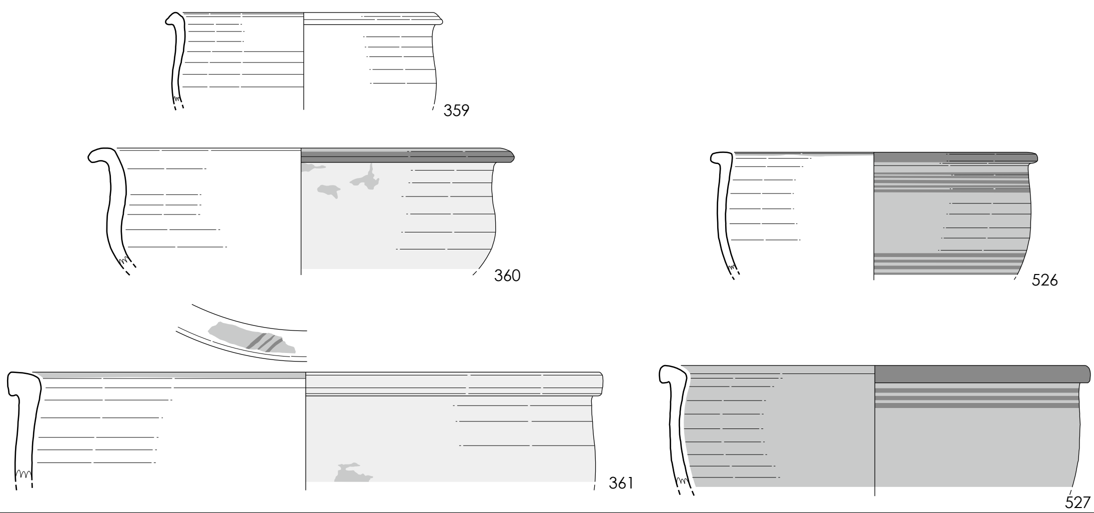
Period	
4	
Break	
3	**Type 8** 
2B	
2A	
1	

Figure 6.42 Stratigraphic occurrence of Harappan Bowl

Table 6.48 Area- and period-wise number of Harappan Dish-on-Stand Types from Kanmer

Central Area	***Type***				
	1	***2***	***3***	***4***	***Total***
Period I	0	0	0	0	0
Period IIA	3	5	0	0	8
Period IIB	0	0	0	2	2
Period III	3	1	0	0	4
Break	0	0	0	0	0
Period IV	3	1	0	0	4
Period V	0	0	0	0	0
Surface	0	0	0	0	0
Uncertain	0	0	0	0	0
Total	9	7	0	2	18

Northeast Area	***Type***				
	1	***2***	***3***	***4***	***Total***
Period I	0	0	0	0	0
Period IIA	0	0	0	0	0
Period IIB	0	0	0	0	0
Period III	3	0	0	0	3
Break	1	0	0	0	1
Period IV	4	0	1	1	6
Period V	0	0	0	0	0
Surface	0	0	0	0	0
Uncertain	0	0	0	0	0
Total	8	0	1	1	10

Southeast Area	***Type***				
	1	***2***	***3***	***4***	***Total***
Period I	0	0	0	0	0
Period IIA	0	0	0	0	0
Period IIB	0	0	0	0	0
Period III	5	1	1	2	9
Break	0	0	0	0	0
Period IV	0	0	0	0	0
Period V	0	0	0	0	0
Surface	0	0	0	0	0
Uncertain	0	0	0	0	0
Total	5	1	1	2	9

6.44). This clearly suggests that Periods I - III belong to the Mature Harappan period. Period IV also yielded the limited quantity of Harappan pottery, but these can be regarded as materials intruded from the lower levels. However it is noteworthy that the Period IV levels in the Northeastern Area yielded a fair amount of the Harappan pottery indicating that in this portion of the site a part of Period IV may be assigned to Period III or the mixed pottery of these two periods recovered from this area could have been due to large scale pit activities of Medieval Period.

The forms of the Harappan pottery from the Central Area consist of Pots, Jars, Bowls, Dish-on-Stands, Pedestalled Bowls, Lids and others, among which the Pots and Jars are dominant in number. The Dish-on-Stand is also found in a fair number. It is difficult to discuss the quantitative occurrence of each form due to a difference of excavated area of each period and the possibility of sampling errors.

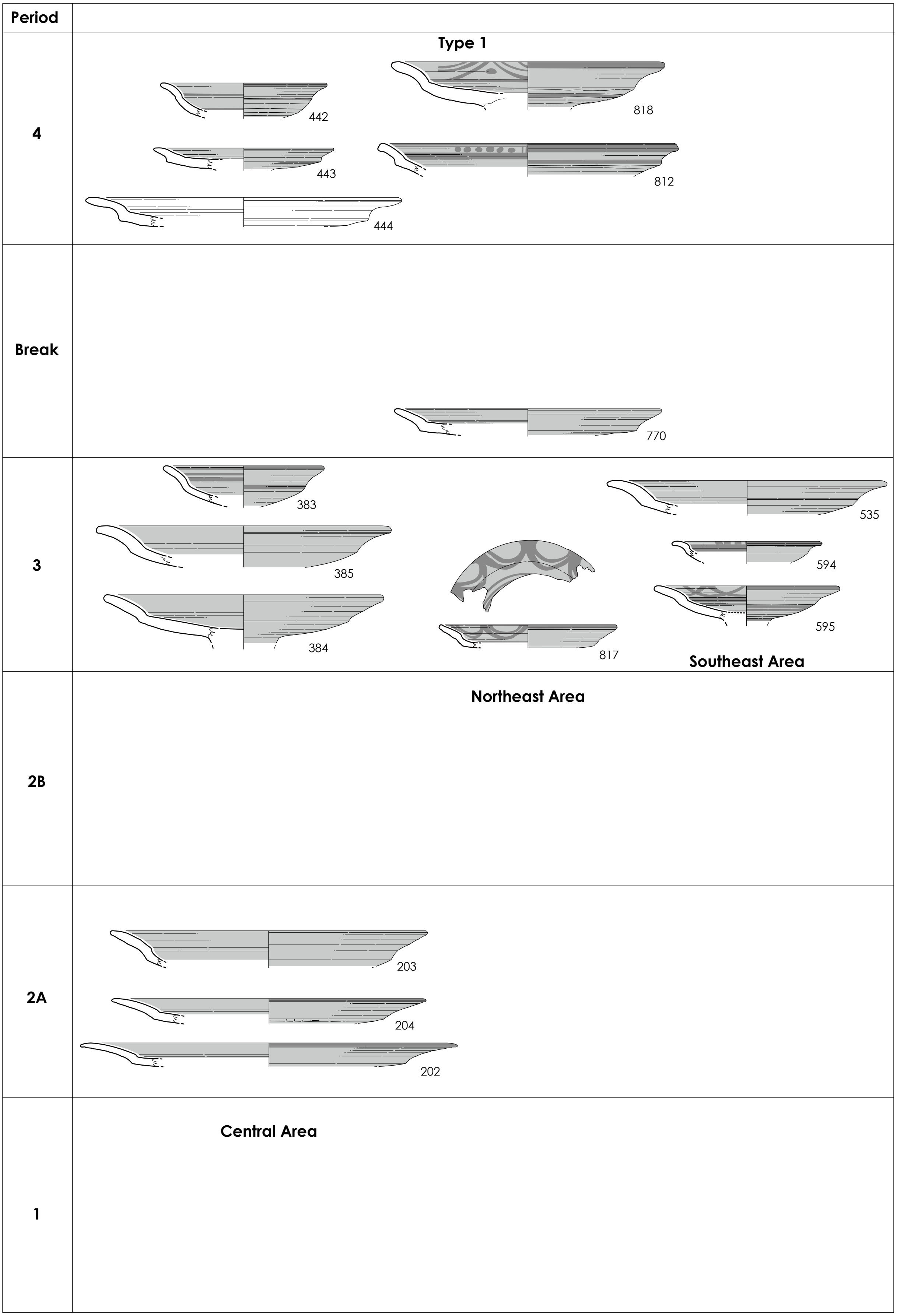


Figure 6.43 Stratigraphic occurrence of Harappan Dish-on-Stand

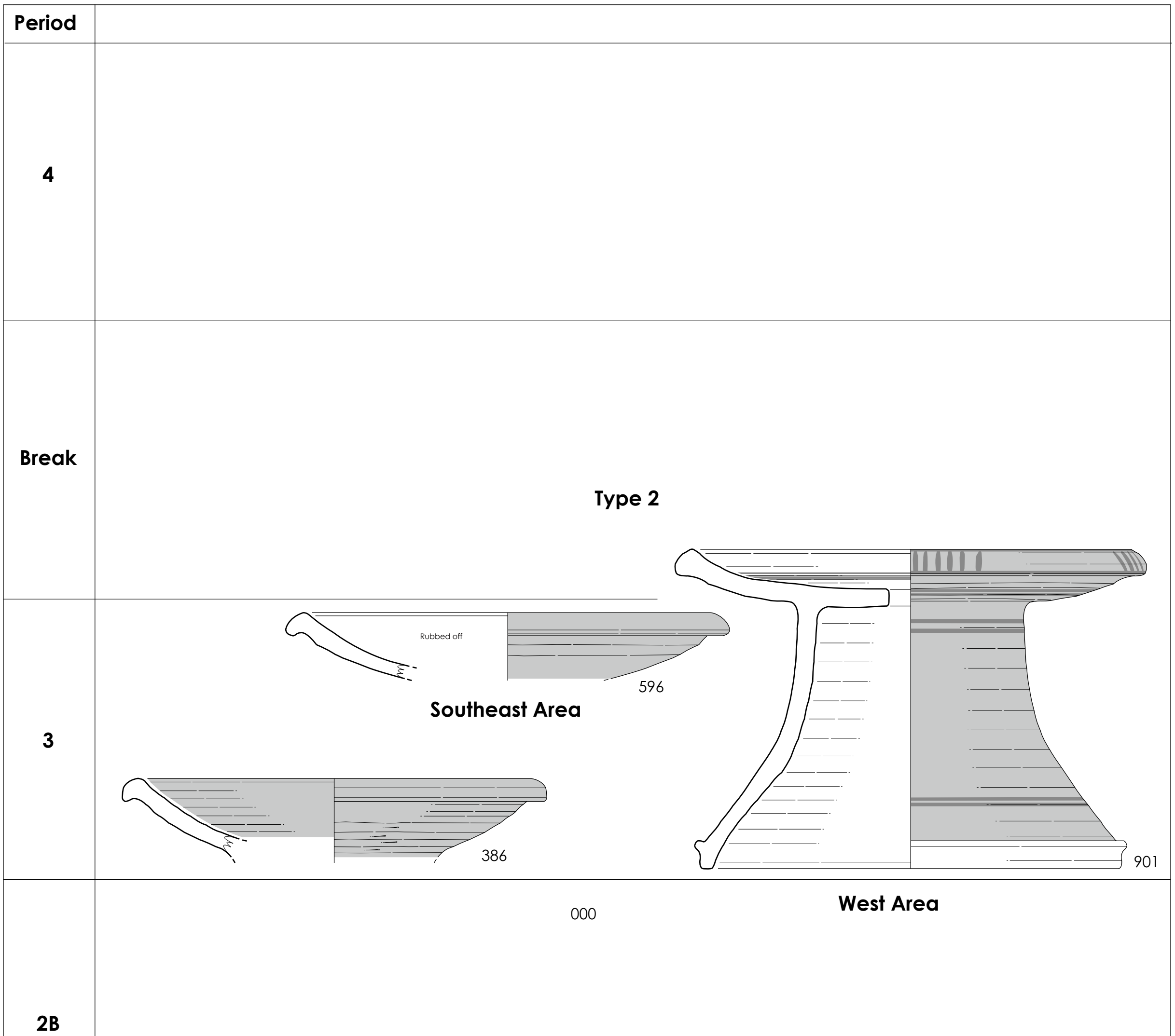


Figure 6.44 Stratigraphic occurrence of Harappan Dish-on-Stand

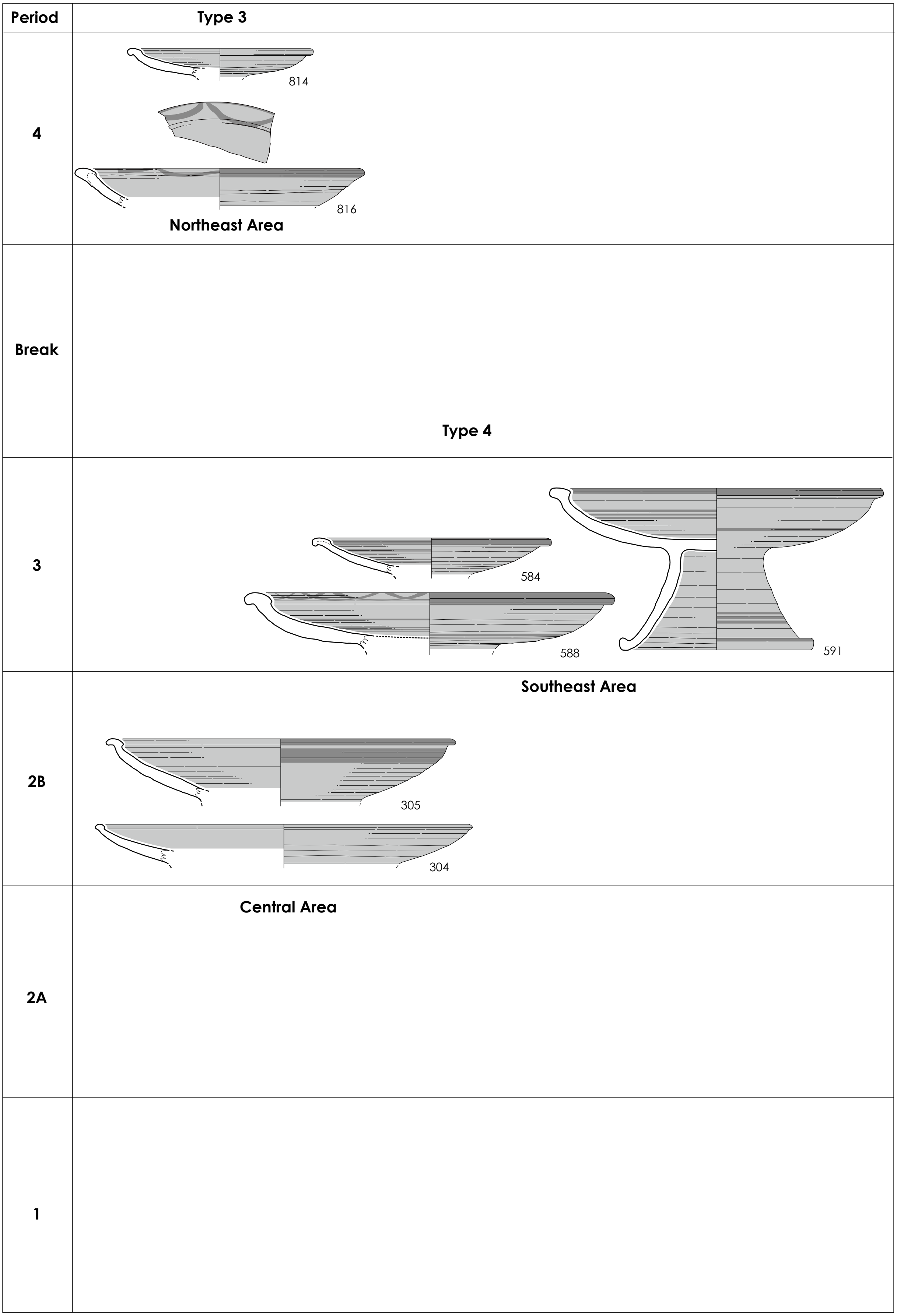


Figure 6.45 Stratigraphic occurrence of Harappan Dish-on-Stand

Table 6.49 Area- and period-wise number of Non-Harappan pottery from Kanmer

Central Area	*Pot*	*Bowl*	*Dish-on-Stand*	*Pedestalled Bowl*	*Total*
Period I	47	28	0	0	75
Period IIA	17	18	0	0	35
Period IIB	3	4	1	2	10
Period III	6	4	0	0	10
Break	1	1	0	0	2
Period IV	1	2	0	0	3
Period V	0	0	0	0	0
Surface	0	1	0	0	1
Uncertain	5	0	0	0	5
Total	80	58	1	2	141

Northeast Area	*Pot*	*Bowl*	*Dish-on-Stand*	*Pedestalled Bowl*	*Total*
Period I	0	0	0	0	0
Period IIA	0	0	0	0	0
Period IIB	5	3	0	0	8
Period III	1	3	0	0	4
Break	1	0	0	0	1
Period IV	3	2	3	0	8
Period V	0	0	0	0	0
Surface	1	0	0	0	1
Uncertain	1	1	0	0	2
Total	12	9	3	0	24

East Area	*Pot*	*Bowl*	*Dish-on-Stand*	*Pedestalled Bowl*	*Total*
Period I	0	0	0	0	0
Period IIA	0	0	0	0	0
Period IIB	0	0	0	0	0
Period III	1	2	0	0	3
Break	0	0	0	0	0
Period IV	0	0	0	0	0
Period V	0	0	0	0	0
Surface	0	0	0	0	0
Uncertain	0	0	0	0	0
Total	1	2	0	0	3

Southeast Area	*Pot*	*Bowl*	*Dish-on-Stand*	*Pedestalled Bowl*	*Total*
Period I	0	0	0	0	0
Period IIA	0	0	0	0	0
Period IIB	0	0	0	0	0
Period III	8	5	1	0	14
Break	0	0	0	0	0
Period IV	0	0	0	0	0
Period V	0	0	0	0	0
Surface	0	0	0	0	0
Uncertain	0	0	0	0	0
Total	8	5	1	0	14

6.3.1 *Pots* (Figures 6.35 - 6.36; Table 6.45)

For the Pots, Types 1 and 2 are confined to Periods I and II and Type 3 occurs in Periods I - III. Type 4 is found in Period IIB and III although the total number of this type is limited. For Type 6, it occurs dominantly in Period IIB and the

Table 6.49 (contd.) Area- and period-wise number of Non-Harappan pottery from Kanmer

North Area	Pot	Bowl	Dish-on-Stand	Pedestalled Bowl	Total
Period I	0	0	0	0	0
Period IIA	0	0	0	0	0
Period IIB	2	1	0	0	3
Period III	0	0	0	0	0
Break	1	0	0	0	1
Period IV	9	1	1	0	11
Period V	0	0	0	0	0
Surface	0	0	0	0	0
Uncertain	2	1	0	1	4
Total	14	3	1	1	19

Sondage	Pot	Bowl	Dish-on-Stand	Pedestalled Bowl	Total
Period I	0	0	0	0	0
Period IIA	0	0	0	0	0
Period IIB	0	0	0	0	0
Period III	2	0	0	0	2
Break	0	0	0	0	0
Period IV	0	0	0	0	0
Period V	0	0	0	0	0
Surface	0	0	0	0	0
Uncertain	0	0	0	0	0
Total	2	0	0	0	2

following periods. Only one specimen is found in Period I, which may be a specimen intruded from the upper levels. It is worthwhile to note that this type shows a pattern similar to that of Type 4. The similarity of rim shapes between Type 4 and Type 6 are also relevant. Type 7 is found in Period IV and Type 8 from Period IIA and IIB.

In the Northeastern Area, Type 1 is confined to Period IIB. Type 2 occurs in Period IIB, Break and Period IV. Type 3 is found sporadically from Period IIB upwards. Type 4 abundantly occurs in Periods IIB - IV, in which Type 4a is most numerous and is found dominantly in Period III. This pattern of occurrences of Type 4 is similarly observed in the Southeastern Area. Type 4a is dominant also in this area. Thus Type 4 can be regarded as a characteristic type in Period III. Type 6 can also be characteristic to Period III on the basis of its occurrence in the Central Area and the Southeastern Area.

Type 4 and Type 6 share a number of features in painting motifs like horizontal parallel bands on the body, vertical parallel bands and loops on the internal side of the rim, as well as their rim shape. These features are not present in Types 1 - 3 that are found in relatively abundant number in Periods I - IIB. These observations indicate that Types 1 - 3 are stratigraphically and typologically older than Types 4 and 6.

6.3.2 *Jars* (Figure 6.37; Table 6.46)

Although the number of Jars is limited making it difficult to discuss their stratigraphic positions, Type 2 occurs in Periods IIA, IIB and V and Type 3 in Periods IIA, IIB and III in the Central Area, and in Period III in the Southeast Area. Type 2 has typical Harappan style paintings, which are stylistically different from those with horizontal parallel bands and loops. The rim shape of Type 3, rectangular shape, is similar to that of Pot Type

Table 6.50 Area- and period-wise number of Non-Harappan Painted Pot Types from Kanmer

Central Area	***Type 1***	***Type 2***	***Type 3***	***Total***
Period I	8	9	0	17
Period IIA	3	3	0	6
Period IIB	0	0	0	0
Period III	1	0	1	2
Break	0	0	0	0
Period IV	1	0	0	1
Period V	0	0	0	0
Surface	0	0	0	0
Uncertain	3	1	0	4
Total	16	13	1	30

Northeast Area	***Type 1***	***Type 2***	***Type 3***	***Total***
Period I	0	0	0	0
Period IIA	0	0	0	0
Period IIB	2	2	0	4
Period III	0	0	0	0
Break	0	0	0	0
Period IV	1	2	0	3
Period V	0	0	0	0
Surface	0	1	0	1
Uncertain	1	0	0	1
Total	4	5	0	9

Southeast Area	***Type 1***	***Type 2***	***Type 3***	***Total***
Period I	0	0	0	0
Period IIA	0	0	0	0
Period IIB	0	0	0	0
Period III	3	1	0	4
Break	0	0	0	0
Period IV	0	0	0	0
Period V	0	0	0	0
Surface	0	0	0	0
Uncertain	0	0	0	0
Total	3	1	0	4

4. This similarity, together with its stratigraphic position, indicates that Jar Type 3 belongs to the same period as Pot Type 3.

6.3.3 ***Bowls*** (Figures 6.38 - 6.42; Table 6.47)

In the Central Area, Type 1 is dominant and is plentifully found from Periods I to III. Other types are limited in number and their stratigraphic positions are sporadic. However it may be interesting that Type 5 concentrates in Period IIA (five of the total number of six specimens).

In the Northeastern Area and the Southeastern Area, Type 3 is in a dominant position whereas Type 1 is less than the Central Area. Type 3 occurs dominantly in Period III, Break and Period IV, though only one specimen is found in Period IIB. In the Southeastern Area, it occurs only in Period III. This type is characterized by horizontal parallel bands, which is common in Pot Types 4 and 6. This indicates that Type 3 is a diagnostic type of Bowl in Period III.

Type 5 is found in the Central Area (Period IIA), Northeastern Area (Period III) and Southeastern Area (Period III), but those from the Northeastern Area and Southeastern Area have no bands like those from the Central Area. It

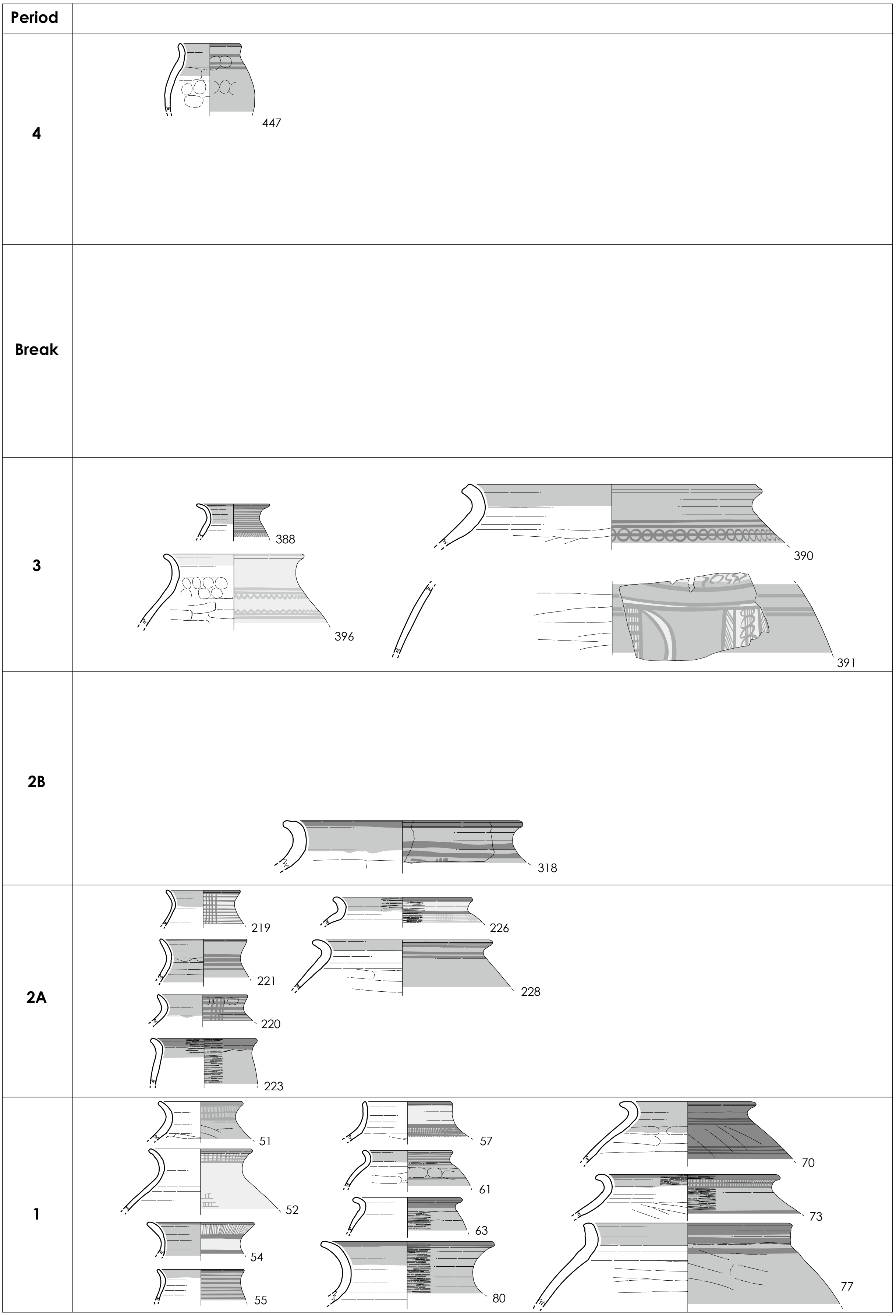


Figure 6.46 Stratigraphic occurrence of non-Harappan Painted Pot

Table 6.51 Area- and period-wise number of Non-Harappan Painted Bowl Types from Kanmer

Central Area	*Type 1*	*Type 2*	*Type 3*	*Type 4*	*Total*
Period I	3	11	11	3	28
Period IIA	2	8	7	1	18
Period IIB	3	0	0	1	4
Period III	0	1	3	0	4
Break	1	0	0	0	1
Period IV	0	1	1	0	2
Period V	0	0	0	0	0
Surface	0	1	0	0	1
Uncertain	0	0	0	0	0
Total	9	22	22	5	58

Northeast Area	*Type 1*	*Type 2*	*Type 3*	*Type 4*	*Total*
Period I	0	0	0	0	0
Period IIA	0	0	0	0	0
Period IIB	1	0	2	0	3
Period III	0	2	1	0	3
Break	0	0	0	0	0
Period IV	0	0	2	0	2
Period V	0	0	0	0	0
Surface	0	0	0	0	0
Uncertain	1	0	0	0	1
Total	2	2	5	0	9

Southeast Area	*Type 1*	*Type 2*	*Type 3*	*Type 4*	*Total*
Period I	0	0	0	0	0
Period IIA	0	0	0	0	0
Period IIB	0	0	0	0	0
Period III	2	2	1	0	5
Break	0	0	0	0	0
Period IV	0	0	0	0	0
Period V	0	0	0	0	0
Surface	0	0	0	0	0
Uncertain	0	0	0	0	0
Total	2	2	1	0	5

may suggest a stylistic change from Period IIA to Period III.

Type 2 is found in all areas concentrating in Period IIA - III. Two specimens from the Central Area, one each from Periods IIA and IIB, are thinner in section and the red slip is confined to the rim-neck portion. Those from the Northeastern and Southeastern Areas are slipped on their entire external surface. and two of them are painted with narrow bands on the rim. This difference in slip and painting may indicate a stylistic changes in time.

Type 4 occurs in Periods IIB and III in each area, although the number of sherds of this type is limited.

6.3.4 ***Dish-on-Stands*** (Figures 6.43 - 6.45; Table 6.48)

For Type 1, it occurs in Periods IIA and III in the Central Area. While those from Period IIA are larger in size thinner in thickness with pointed rim, the specimens from Periods III and IV have smaller ones and a rounded rim and body. Among the latter ones, some specimens are painted with black bands on their body.

Those specimens from the Northeastern Area and Southeastern Area are similar to those from

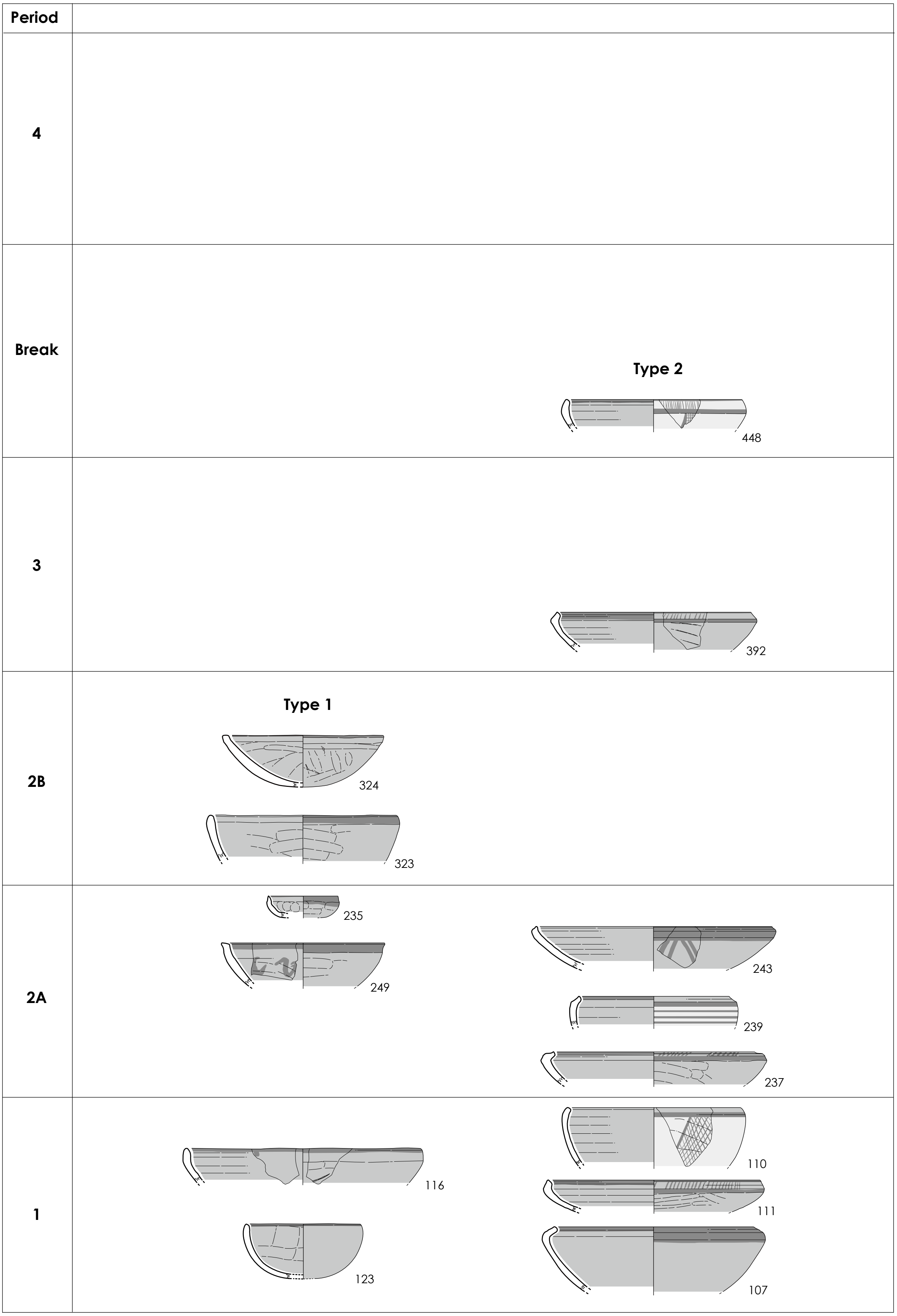


Figure 6.47 Stratigraphic occurrence of Non-Harappan Painted Bowl

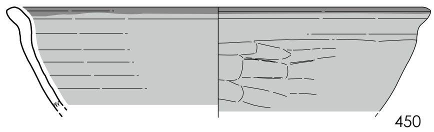
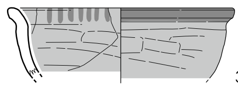
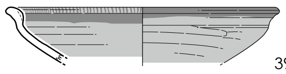
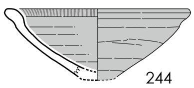
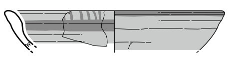
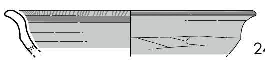
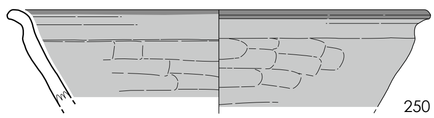
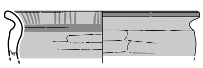
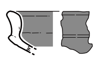
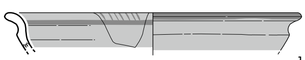
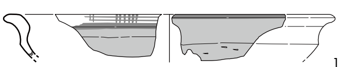
Period	
4	**Type 3**  450
Break	
3	 393  395
2B	
2A	 244  246  245  250
1	 121  98  122  120

Figure 6.48 Stratigraphic occurrence of Non-Harappan Painted Bowl

Table 6.52 Area- and period-wise number of Non-Harappan Plain pottery from Kanmer

Central Area	***Pot***	***Jar***	***Bowl***	***Dish***	***Pedestalled Bowl***	***Total***
Period I	9	0	12	0	0	21
Period IIA	8	0	13	0	1	22
Period IIB	4	0	9	0	0	13
Period III	10	0	6	0	0	16
Break	0	0	1	0	0	1
Period IV	8	0	5	0	0	13
Period V	1	0	1	0	0	2
Surface	0	0	0	0	0	0
Uncertain	1	0	2	0	0	3
Total	41	0	49	0	1	91

Northeast Area	***Pot***	***Jar***	***Bowl***	***Dish***	***Pedestalled Bowl***	***Total***
Period I	0	0	0	0	0	0
Period IIA	0	0	0	0	0	0
Period IIB	6	0	5	0	0	11
Period III	3	0	3	0	0	6
Break	2	0	1	0	0	3
Period IV	4	0	2	0	0	6
Period V	0	0	0	0	0	0
Surface	0	0	0	0	0	0
Uncertain	0	0	0	0	0	0
Total	15	0	11	0	0	26

East Area	***Pot***	***Jar***	***Bowl***	***Dish***	***Pedestalled Bowl***	***Total***
Period I	0	0	0	0	0	0
Period IIA	0	0	0	0	0	0
Period IIB	0	0	0	0	0	0
Period III	5	0	0	0	0	5
Break	0	0	0	0	0	0
Period IV	0	0	0	0	0	0
Period V	0	0	0	0	0	0
Surface	0	0	0	0	0	0
Uncertain	0	0	0	0	0	0
Total	5	0	0	0	0	5

Southeast Area	***Pot***	***Jar***	***Bowl***	***Dish***	***Pedestalled Bowl***	***Total***
Period I	0	0	0	0	0	0
Period IIA	0	0	0	0	0	0
Period IIB	0	0	0	0	0	0
Period III	33	1	5	1	0	40
Break	0	0	0	0	0	0
Period IV	0	0	0	0	0	0
Period V	0	0	0	0	0	0
Surface	0	0	0	0	0	0
Uncertain	0	0	0	0	0	0
Total	33	1	5	1	0	40

Periods III and IV having loops, circles and vertical bands on their internal side as well as horizontal parallel bands. These painting motifs are found in Vase Types 4 and 6, and Bowl Type 3. These evidence show that the type in Period IIA is stylistically older than those in Period III onwards.

Table 6.52 (contd.) Area- and period-wise number of Non-Harappan Plain pottery from Kanmer

North Area	Pot	Jar	Bowl	Dish	Pedestalled Bowl	Total
Period I	0	0	0	0	0	0
Period IIA	0	0	0	0	0	0
Period IIB	0	0	0	0	0	0
Period III	0	0	0	0	0	0
Break	4	0	0	0	0	4
Period IV	0	0	0	0	0	0
Period V	0	0	0	0	0	0
Surface	0	0	0	0	0	0
Uncertain	1	0	0	0	0	1
Total	5	0	0	0	0	5

Sondage	Pot	Jar	Bowl	Dish	Pedestalled Bowl	Total
Period I	0	0	0	0	0	0
Period IIA	0	0	0	0	0	0
Period IIB	0	0	0	0	0	0
Period III	1	0	0	0	0	1
Break	0	0	0	0	0	0
Period IV	0	0	0	0	0	0
Period V	0	0	0	0	0	0
Surface	0	0	0	0	0	0
Uncertain	0	0	0	0	0	0
Total	1	0	0	0	0	1

For Type 2, seven specimens are found in the Central Area and one in the Southeastern Area. In the Central Area, five specimens occurs in Period IIA and one each in Periods III. The one specimen from the Southeastern Area belongs to Period III. These stratigraphic occurrences indicate that Type 2 is characteristic to Period IIA, but one specimen from the Period IIA in the Central Area is painted with horizontal parallel bands, loops and circles that are similar to Pot Types 4 and 6, Bowl Type 3 and Dish-on-Stand Type 1. Therefore this specimen may be an intrusive one from the upper levels.

Type 3 occurs in Period IIB of the Central Area and Period III of the Southeastern Area, although this type is found in a limited number. Whereas the two specimens from the Central Area have a shortly pointed rim, those from the Northeastern Area and Southeastern Area are conspicuously projecting outwards. Furthermore, the specimens from the latter areas includes those painted with horizontal parallel bands and loops that are characteristic to Period III. These differences may indicate stylistic changes from Period IIB to Period III.

6.4 Stratigraphic sequence of the Non-Harappan painted pottery

Although the Non-Harappan painted pottery is found in all periods in the Central Area, it clearly concentrates in Periods I and IIA, among which Period I yields the most (Table 6.49). In the Northeastern Area and the Southeastern Area, it occurs in Periods IIB and III, but it is much less than the Harappan pottery. This situation indicates that the Non-Harappan pottery is the older traits in the ceramic assemblage.

Table 6.53 Area- and period-wise number of Non-Harappan Plain Pot Types from Kanmer

Central Area	Type 1	Type 2	Type 3	Total
Period I	7	0	0	7
Period IIA	6	2	0	8
Period IIB	2	1	0	3
Period III	6	1	1	8
Break	0	0	0	0
Period IV	4	3	1	8
Period V	0	1	0	1
Surface	0	0	0	0
Uncertain	1	0	0	1
Total	26	8	2	36

Northeast Area	Type 1	Type 2	Type 3	Total
Period I	0	0	0	0
Period IIA	0	0	0	0
Period IIB	6	0	0	6
Period III	1	0	0	1
Break	1	0	0	1
Period IV	2	1	0	3
Period V	0	0	0	0
Surface	0	0	0	0
Uncertain	0	0	0	0
Total	10	1	0	11

Southeast Area	Type 1	Type 2	Type 3	Total
Period I	0	0	0	0
Period IIA	0	0	0	0
Period IIB	0	0	0	0
Period III	16	1	0	17
Break	0	0	0	0
Period IV	0	0	0	0
Period V	0	0	0	0
Surface	0	0	0	0
Uncertain	0	0	0	0
Total	16	1	0	17

6.4.1 *Pots* (Figure 6.46; Table 6.50)

The most sherds are found from the Central Area, in which Period I yields the largest number, followed by Period IIA. The number of sherds in Period IIB and the following periods are much limited. In terms of the rim shapes, Type 1 is dominant.

A limited number of sherds come from the other area. They occur sporadically in Period IIb and the following periods.

6.4.2 *Bowls* (Figures 6.47 - 48; Table 6.51)

In the Central Area, the Bowls concentrates in Periods I and IIA as the general distribution pattern shows. Types 1 - 4 are found but Types 2 and 3 are dominant. Any stylistic and typological change cannot be observed. It is limited in number in the Northeastern Area and Southeastern Area.

6.5 Stratigraphic sequence of the Non-Harappan plain pottery

The Non-Harappan plain pottery occurs mainly in the Central Area as the Non-Harappan painted pottery does (Table 6.52). However, it

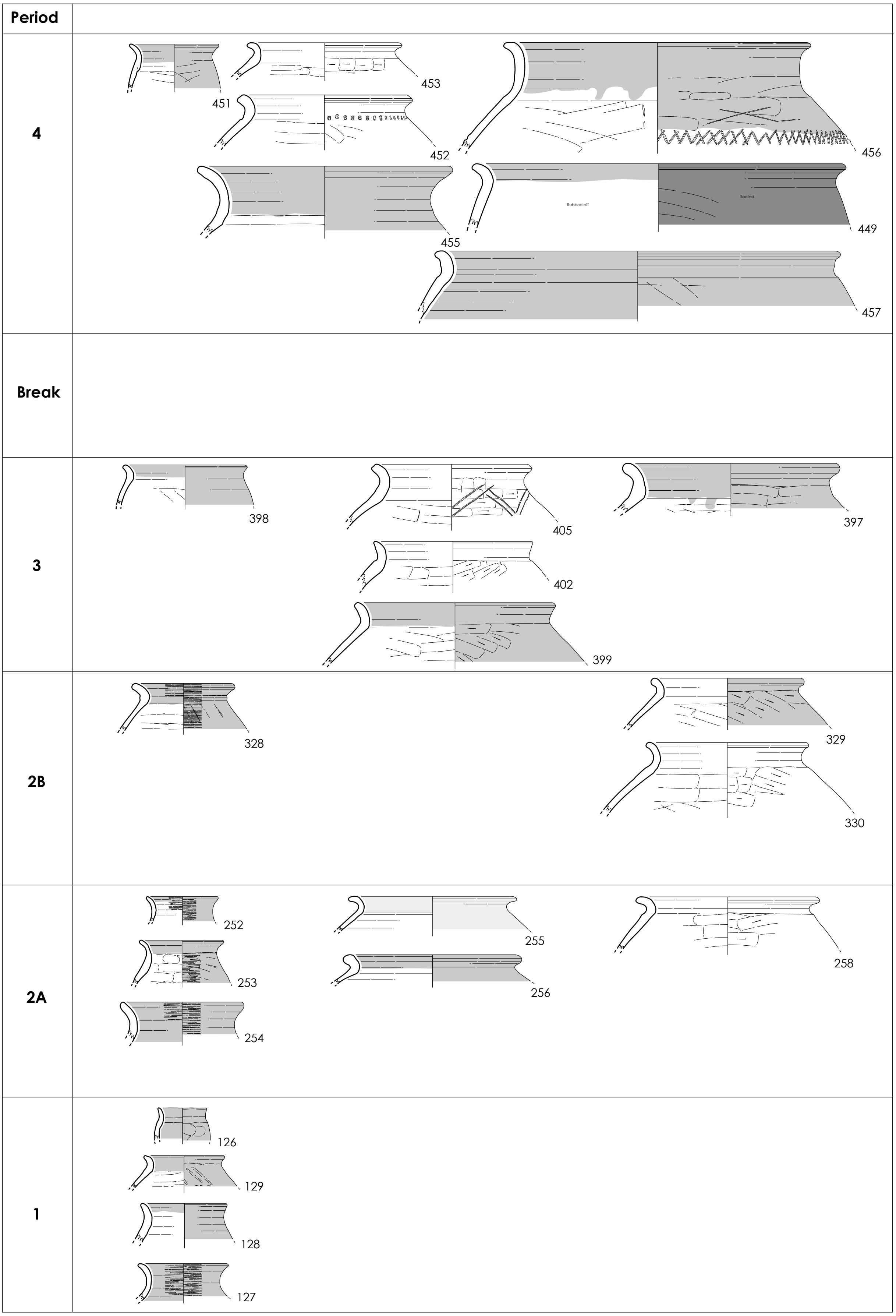


Figure 6.49 Stratigraphic occurrence of Non-Harappan Plain Pots

Table 6.54 Area- and period-wise number of Non-Harappan Plain Bowl Types from Kanmer

Central Area	*Type 1*	*Type 2*	*Type 3*	*Type 4*	*Type 5*	*Total*
Period I	3	3	5	0	1	12
Period IIA	2	6	5	0	0	13
Period IIB	1	2	6	0	0	9
Period III	4	0	2	0	0	6
Break	1	0	0	0	0	1
Period IV	0	1	4	0	0	5
Period V	1	0	0	0	0	1
Surface	0	0	0	0	0	0
Uncertain	0	2	0	0	0	2
Total	12	14	22	0	1	49

Northeast Area	*Type 1*	*Type 2*	*Type 3*	*Type 4*	*Type 5*	*Total*
Period I	0	0	0	0	0	0
Period IIA	0	0	0	0	0	0
Period IIB	2	1	2	0	0	5
Period III	1	1	1	0	0	3
Break	1	0	0	0	0	1
Period IV	1	0	0	0	1	2
Period V	0	0	0	0	0	0
Surface	0	0	0	0	0	0
Uncertain	0	0	0	0	0	0
Total	5	2	3	0	1	11

Southeast Area	*Type 1*	*Type 2*	*Type 3*	*Type 4*	*Type 5*	*Total*
Period I	0	0	0	0	0	0
Period IIA	0	0	0	0	0	0
Period IIB	0	0	0	0	0	0
Period III	1	1	0	1	2	5
Break	0	0	0	0	0	0
Period IV	0	0	0	0	0	0
Period V	0	0	0	0	0	0
Surface	0	0	0	0	0	0
Uncertain	0	0	0	0	0	0
Total	1	1	0	1	2	5

occurs in a fair amount in Period IIB and the following periods in addition to the Periods I and IIA, whereas the Non-Harappan painted pottery is limited in Period IIB onwards. In corresponding this situation in the Central Area, it is found from Period IIB of the Northeastern Area.

6.5.1 ***Pots*** (Figure 6.49; Table 6.53)

As in the case of the Non-Harappan painted pottery, the Central Area yields the largest number. However, a fair number of sherds are also found in the Northeast Area and the Southeast Area.

In the Central Area, no clear tendency of concentrating in any specific period can be observed. They occur in Periods I - IV in a fair amount. In terms of the rim shapes, Type 1 is dominant.

In the Northeast Area, specimens occur in Period IIB - IV. All sherds from the Southeast Area belong to Period III. Similarly to the Central Area, Type 1 is dominant.

6.5.2 ***Bowls*** (Figure 6.50; Table 6.54)

For the Bolws, there is a tendency to concentrate in Periods I to IIB in the Central Area. Types 1 - 3 occurs in a fair number. A strong

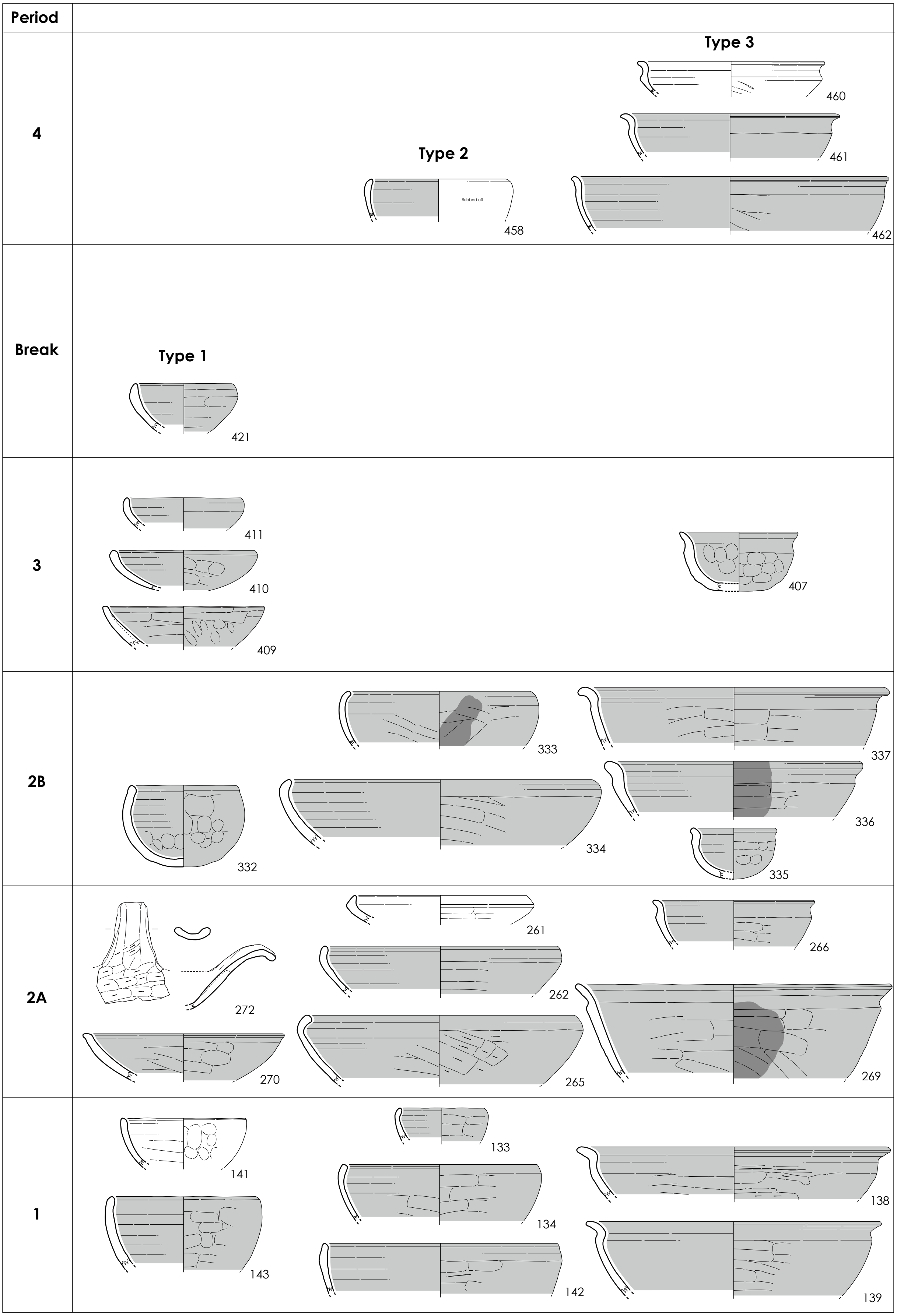


Figure 6.50 Stratigraphic occurrence of Non-Harappan Plain Bowls

Table 6.55 Area- and period-wise number of BRW from Kanmer

Central Area	***Pot***	***Bowl***	***Total***
Period I	0	0	0
Period IIA	0	1	1
Period IIB	0	2	2
Period III	1	6	7
Break	1	0	1
Period IV	1	4	5
Period V	0	2	2
Surface	0	0	0
Uncertain	0	0	0
Total	3	15	18

Northeast Area	***Pot***	***Bowl***	***Total***
Period I	0	0	0
Period IIA	0	0	0
Period IIB	0	3	3
Period III	0	1	1
Break	0	2	2
Period IV	0	3	3
Period V	0	0	0
Surface	0	0	0
Uncertain	0	2	2
Total	0	11	11

East Area	***Pot***	***Bowl***	***Total***
Period I	0	0	0
Period IIA	0	0	0
Period IIB	0	0	0
Period III	1	4	5
Break	0	0	0
Period IV	0	0	0
Period V	0	0	0
Surface	0	0	0
Uncertain	0	0	0
Total	1	4	5

Southeast Area	***Pot***	***Bowl***	***Total***
Period I	0	0	0
Period IIA	0	0	0
Period IIB	0	0	0
Period III	10	14	24
Break	0	0	0
Period IV	0	0	0
Period V	0	0	0
Surface	0	0	0
Uncertain	0	0	0
Total	10	14	24

relation between these types and Types 1 - 3 of the Non-Harappan painted Bowls can be seen stratigraphically as well as typologically, as their formal features are common.

6.6 Black-and-Red ware

The Black-and-Red ware occurs most in the Southeastern Area, followed by the Central Area and the Northeastern Area (Table 6.55). In

Table 6.56 Area- and period-wise number of BRW Pot Types from Kanmer

Central Area	***Type 1***	***Type 2***	***Type 3***	***Type 4***	***Total***
Period I	0	0	0	0	0
Period IIA	0	0	0	0	0
Period IIB	0	0	0	0	0
Period III	0	0	1	0	1
Break	1	0	0	0	1
Period IV	0	1	0	0	1
Period V	0	0	0	0	0
Surface	0	0	0	0	0
Uncertain	0	0	0	0	0
Total	1	1	1	0	3

East Area	***Type 1***	***Type 2***	***Type 3***	***Type 4***	***Total***
Period I	0	0	0	0	0
Period IIA	0	0	0	0	0
Period IIB	0	0	0	0	0
Period III	0	0	0	1	1
Break	0	0	0	0	0
Period IV	0	0	0	0	0
Period V	0	0	0	0	0
Surface	0	0	0	0	0
Uncertain	0	0	0	0	0
Total	0	0	0	1	1

Southeast Area	***Type 1***	***Type 2***	***Type 3***	***Type 4***	***Total***
Period I	0	0	0	0	0
Period IIA	0	0	0	0	0
Period IIB	0	0	0	0	0
Period III	5	0	1	4	10
Break	0	0	0	0	0
Period IV	0	0	0	0	0
Period V	0	0	0	0	0
Surface	0	0	0	0	0
Uncertain	0	0	0	0	0
Total	5	0	1	4	10

the Central Area, it appears in Period IIA and becomes the largest number in Period III. In the Northeast Area, it is found in Periods IIB - IV. In the Southeastern Area, all specimens occurs in Period III.

6.6.1 ***Pots*** (Figure 6.51; Table 6.56)

The Pot is found in the Central Area and the Southeast Area. It occurs in Period III, Break and Period IV in the Central Area. They show a great formal variation, that is, a short-necked pot from Period III. a large pot with appliqué bands and a pot with conspicuously outcurved neck. In the Southeastern Area, all specimens come from Period III. Large pots with appliqué bands and small pots with a round base are found in this area.

6.6.2 ***Bowls*** (Figure 6.51; Table 6.57)

Bowls are found in the Central Area, the Northeast Area and Southeast Area in a fair number.

In the Central Area, they occur in Period IIA and increase towards Period III. Periods IV and V also yield some specimens. In terms of shapes, the one specimen from Period IIA belongs to Type

Table 6.57 Area- and period-wise number of BRW Bowl Types from Kanmer

Central Area	***Type 1***	***Type 2***	***Type 3***	***Total***
Period I	0	0	0	0
Period IIA	1	0	0	1
Period IIB	0	1	1	2
Period III	1	2	3	6
Break	0	0	0	0
Period IV	0	3	1	4
Period V	0	2	0	2
Surface	0	0	0	0
Uncertain	0	0	0	1
Total	2	8	5	15

Northeast Area	***Type 1***	***Type 2***	***Type 3***	***Total***
Period I	0	0	0	0
Period IIA	0	0	0	0
Period IIB	0	3	0	3
Period III	0	1	0	1
Break	0	2	0	2
Period IV	0	3	0	3
Period V	0	0	0	0
Surface	0	0	0	0
Uncertain	1	1	0	2
Total	1	10	0	11

East Area	***Type 1***	***Type 2***	***Type 3***	***Total***
Period I	0	0	0	0
Period IIA	0	0	0	0
Period IIB	0	0	0	0
Period III	1	3	0	4
Break	0	0	0	0
Period IV	0	0	0	0
Period V	0	0	0	0
Surface	0	0	0	0
Uncertain	0	0	0	0
Total	1	3	0	4

Southeast Area	***Type 1***	***Type 2***	***Type 3***	***Total***
Period I	0	0	0	0
Period IIA	0	0	0	0
Period IIB	0	0	0	0
Period III	2	12	0	14
Break	0	0	0	0
Period IV	0	0	0	0
Period V	0	0	0	0
Surface	0	0	0	0
Uncertain	0	0	0	0
Total	2	12	0	14

1, and Period IIB and the following periods yield Types 2 and 3.

In the Northeast Area, they occur in Periods IIB - IV consisting mostly of Type 2. Those specimens from the Southeast Area come from Period III and similarly belong to Type 2.

These evidence indicate that Type 2 is a dominant shape in Period III and the following periods, while Type 1 may be an older shape.

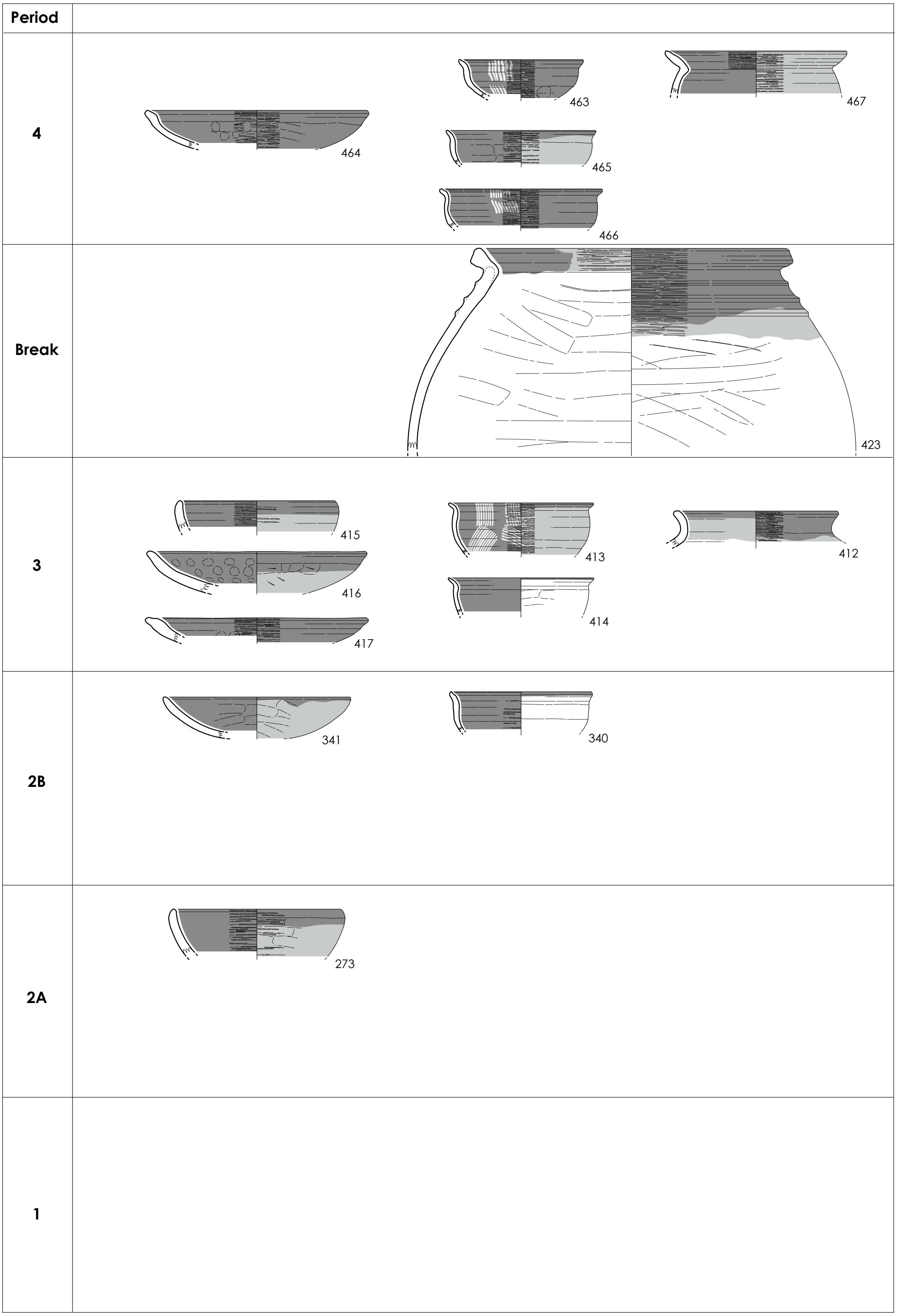


Figure 6.51 Stratigraphic occurrence of Black-and-Red ware

Table 6.58 Area- and period-wise number of Reserved Slip ware from Kanmer

Central Area	Pot	Bowl	Beaker	Dish-on-Stand	Pedestalled Bowl	Total
Period I	5	1	0	0	1	7
Period IIA	5	0	0	0	0	5
Period IIB	2	1	0	0	0	3
Period III	1	0	0	0	0	1
Break	0	0	0	0	0	0
Period IV	0	0	0	0	0	0
Period V	0	0	0	0	0	0
Surface	0	0	0	0	0	0
Uncertain	1	0	0	0	0	1
Total	14	2	0	0	1	17

Northeast Area	Pot	Bowl	Beaker	Dish-on-Stand	Pedestalled Bowl	Total
Period I	0	0	0	0	0	0
Period IIA	0	0	0	0	0	0
Period IIB	0	1	0	0	0	1
Period III	1	0	0	0	0	1
Break	2	0	0	0	0	2
Period IV	0	0	0	0	0	0
Period V	0	0	0	0	0	0
Surface	0	0	0	0	0	0
Uncertain	0	0	0	0	0	0
Total	3	1	0	0	0	4

6.7 Reserved slip ware

The number of the Reserved slip ware is limited in number. They concentrate relatively in Periods I - III of the Central Area. The Pot is dominant in the formal assemblage (Table 6.58).

6.7.1 *Pots* (Figure 6.52)

The specimens with a single slip are dominant in Period I and decreases towards Period III. Those with multiple slips are more numerous in Period IIA. Formal differences can clearly be seen between those with single slip and those with multiple slips; for those with a single slip contain larger specimens while small pots are dominant among those with multiple slips. It is also noteworthy that the forms similar to that of the Non-Harappan Pots are observed among those with a single slip.

In the Northeastern Area, the type with multiple slips are found in Period III and Break.

Although it is difficult to conclude with a limited number of samples, it is possible that the type with a single slip is older than the type with multiple slips. Then the difference of decorative technique and shapes may indicate the technical and stylistic change in time.

6.7.2 *Bowls, Pedestalled Bowls and Beakers* (Figure 6.52)

The number of these forms are much limited compared to the Pots. For Bowls, in the Central Area, one specimen is found each in Period I and Period IIB. The Northeastern Area yields only one specimen from Period IIB. Among them, only one specimen has multiple slips and others are of the single slip. Those with a single slip are similar to the Non-Harappan Bowl Types 2 and 3 in shapes.

For the Pedestalled Bowl, only one specimen comes from Period I of the Central Area. Its shape is similar to the Non-Harappan Bowl Type 2.

Only one specimen of the Beaker occurs in one of the sondages. Its original period is uncertain. Its shape is unique but the manufacturing technique

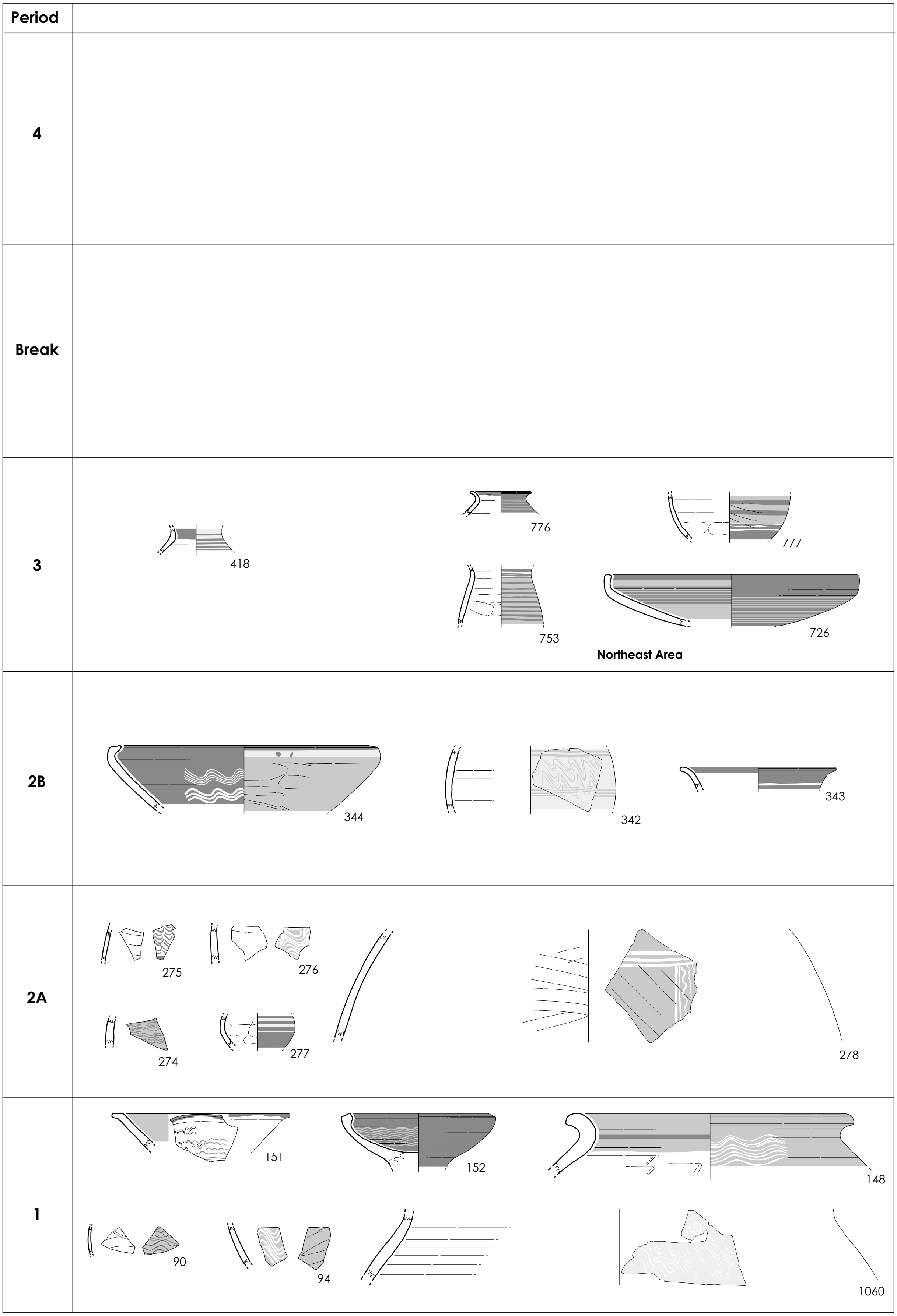


Figure 6.52 Stratigraphic occurrence of Reserved Slip ware

is similar to the Non-Harappan pottery.

7 CONCLUSION

As a conclusion for pottery, the following remarks can be made.

1) Based on the ceramic evidence, Periods I to III belong to the Mature Harappan period, although a part of Period IV in the Northeast Area may be assigned to this period.

2) The Harappan and its related pottery are found from Periods I to III, but the Harappan pottery which are common in feature to that of Sindh tends to occur in Periods I and II and those which are common to the Sorath Harappan pottery become dominant in Period III. However, the stratigraphical demarcation between the two cannot be clearly made since Period III yields typical Harappan pottery as well.

3) The typical Harappan pottery and the Sorath Harappan pottery share common features in terms of manufacturing technique, formal assemblage and overall formal features, but they exhibit differences in formal features in detail and painting motifs. The Sorath Harappan pottery is distinguished by painting motifs like horizontal parallel bands, loops and dots.

4) Most of the specimens categorized as the Non-Harappan pottery have features common to the Anarta pottery. The differences between this group and the Harappan pottery can be clearly defined in manufacturing techniques, formal assemblages, formal features and painting style and motifs.

5) The Black-and-Red ware occurs in Periods IIA and IIB in a limited number, but it is yielded mainly from Period III. This ceramic group exhibits salient differences from the Harappan and Anarta pottery.

6) The Reserved Slip ware can be classified into two groups based on the slip technique, firing technique and formal features. The first group which is distinguished by a single slip demonstrates similarity to the Anarta pottery in terms of the manufacturing technique and formal features, while the second group defined by multiple slips is well-known type in Gujarat having more refined manufacturing techniques and shapes. It is likely that the second group developed out of the first group.

7) Based on the observations stated above, Period I and a part of Period II can be comparable with Surkotada Periods IA and IB and Dholavira Stages III to V, and Period III can be parallel to Surkotada Period IC, Dholavira Stage VI and Rangpur Periods IIA and IIB. Taking the typological features of ceramics and AMS dates from the excavations into consideration, it appears that Periods I and Period IIA may date to the early part of the Mature Harappan period and Periods IIB and III can be assigned to the later part of the Mature Harappan period. It is to be noted that a few sherds from Period III onwards exhibit formal features similar to the Rangpur Period III pottery (e.g. nos. 775 and 927), but their stratigraphical position is not clear.

8) The specimens that are dealt with as the Historical pottery show features common to the Rang Mahal pottery. Their dates may be assigned to the fifth to seventh centuries ACE, although this dates seems not to cover the entire deposits of the Historical period.

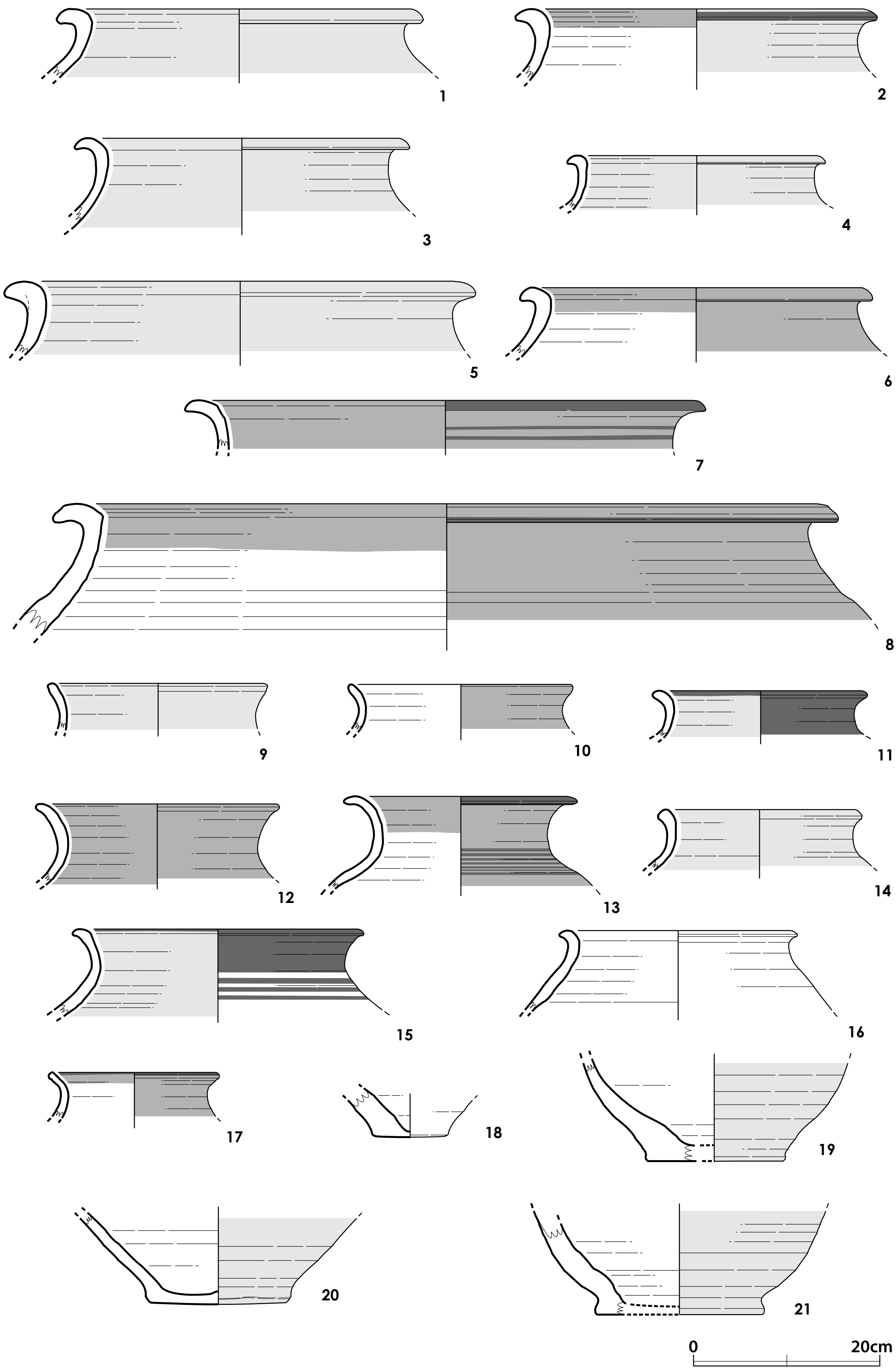


Figure 6.53 Harappan pottery from Period I, Central area

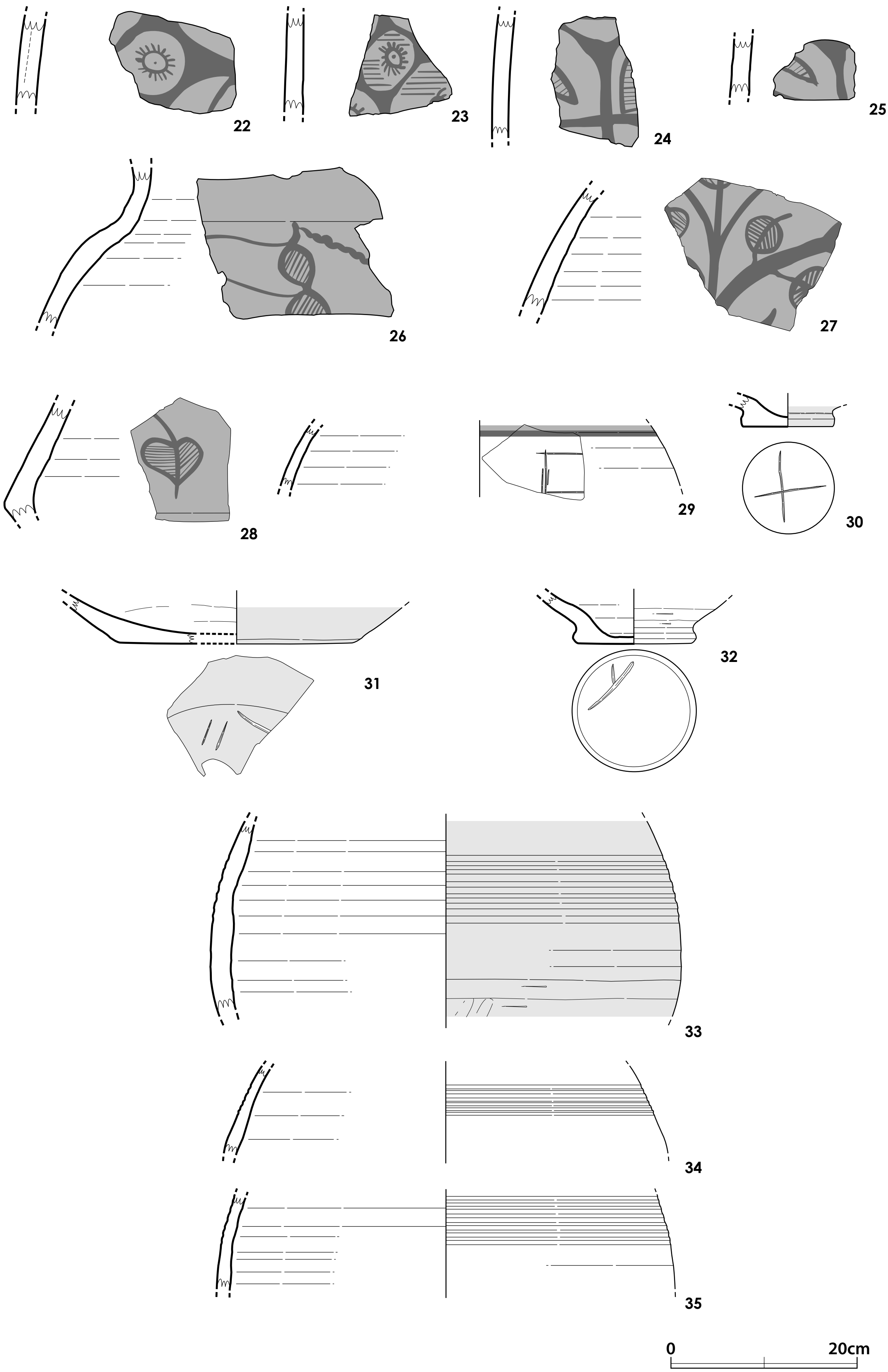


Figure 6.54　Harappan pottery from Period I, Central area

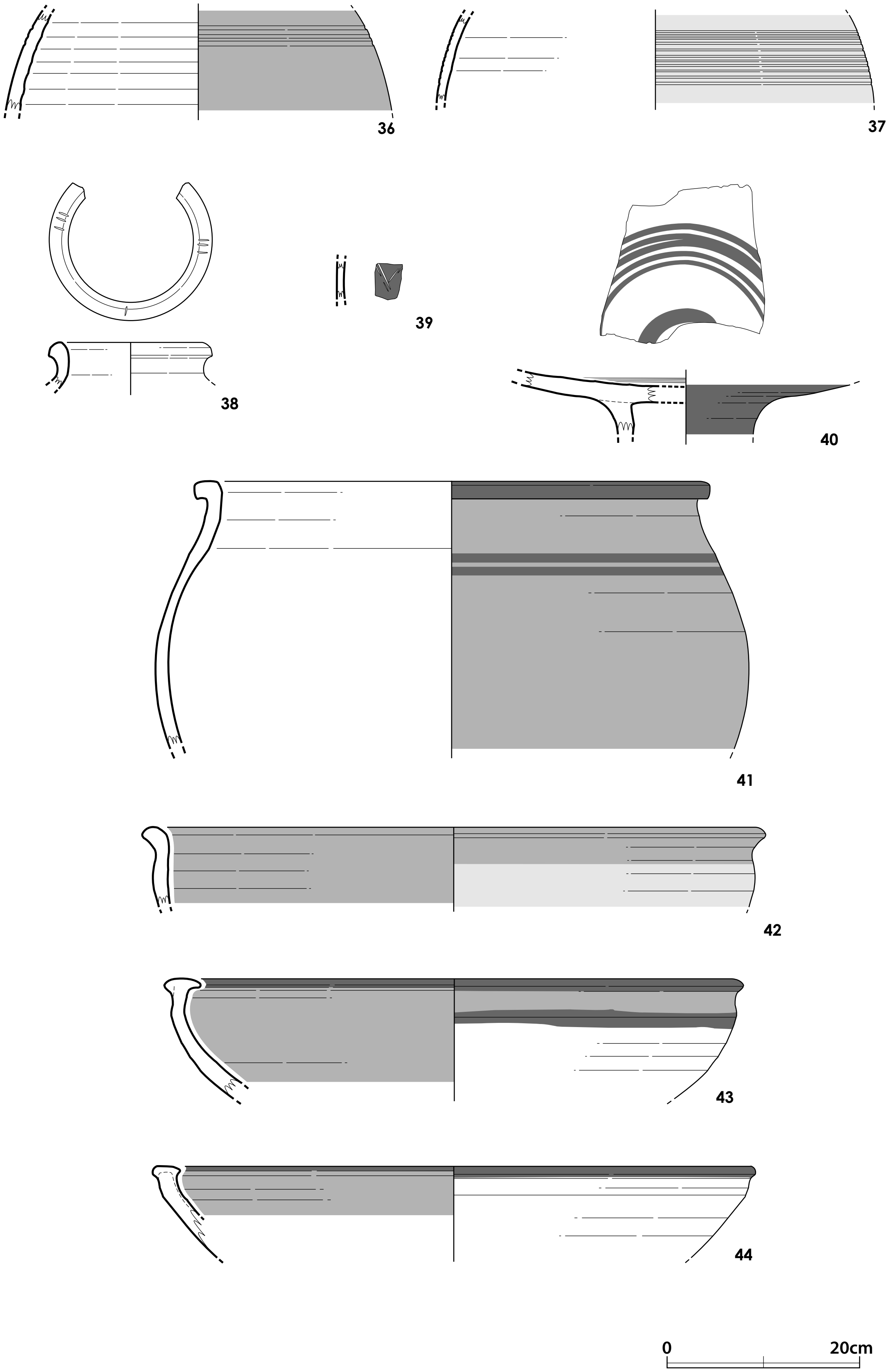


Figure 6.55 Harappan pottery from Period I, Central area

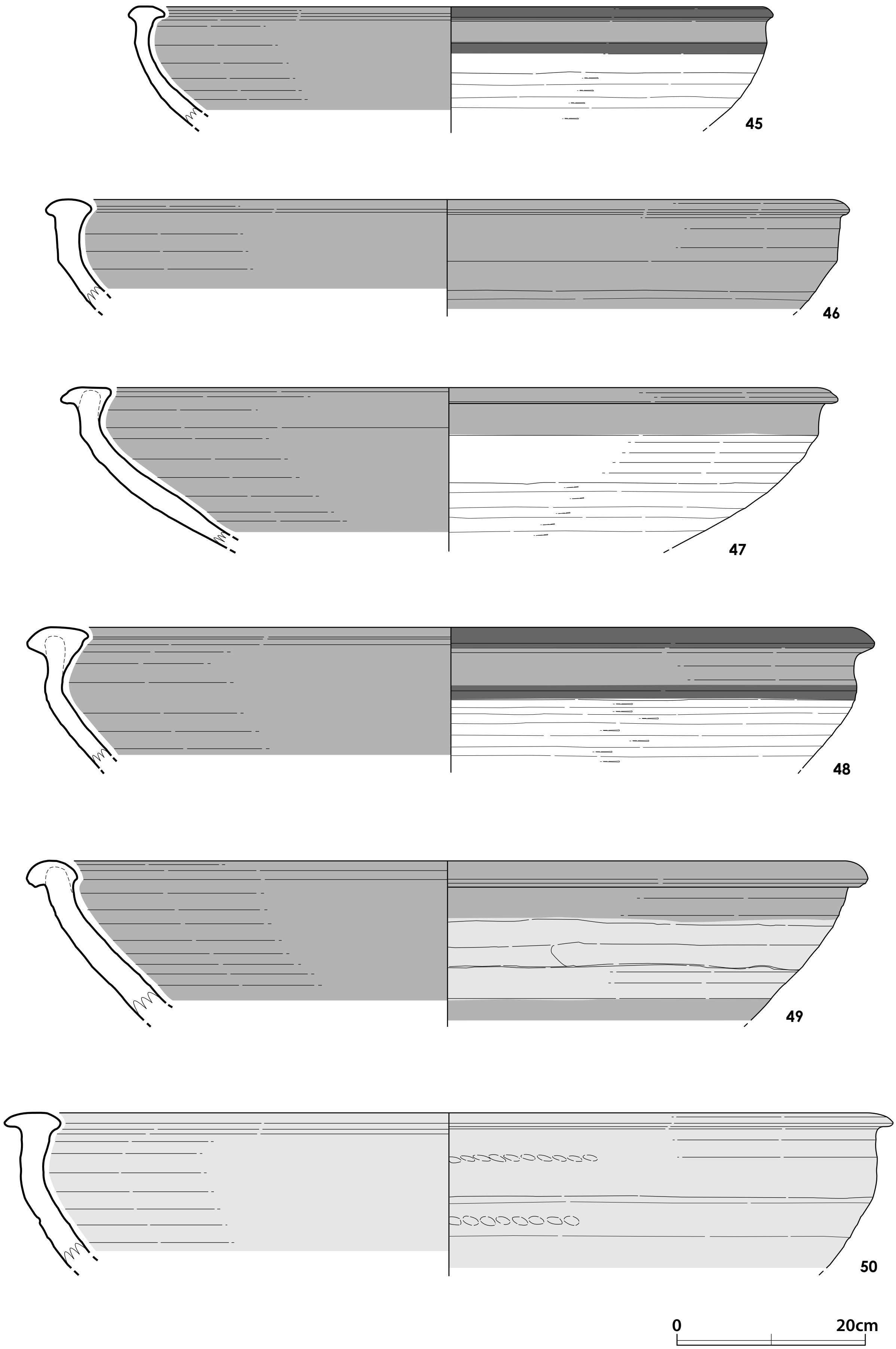


Figure 6.56 Harappan pottery from Period I, Central area

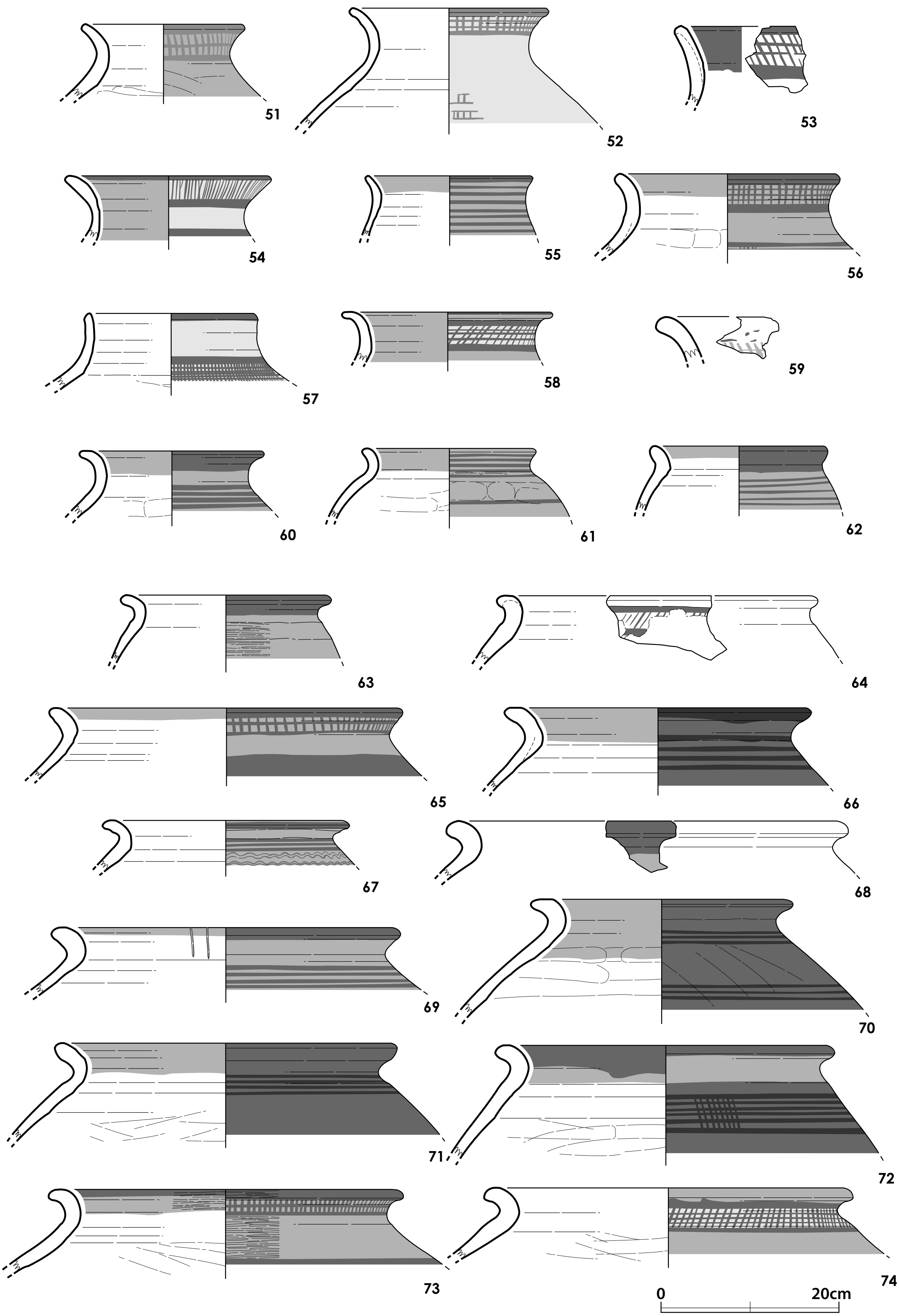


Figure 6.57 Non-Harappan pottery from Period I, Central area

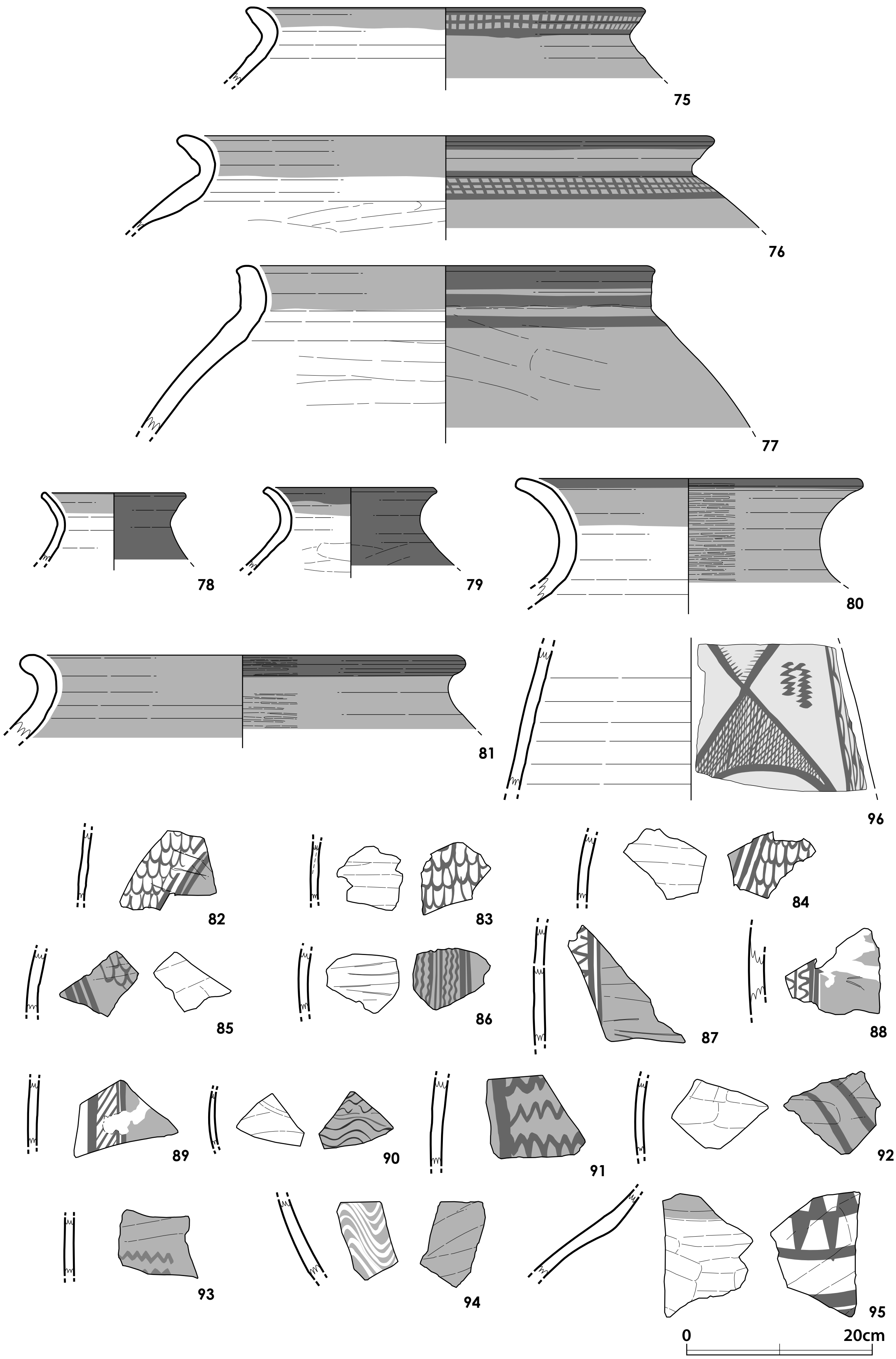


Figure 6.58 Non-Harappan pottery from Period I, Central area

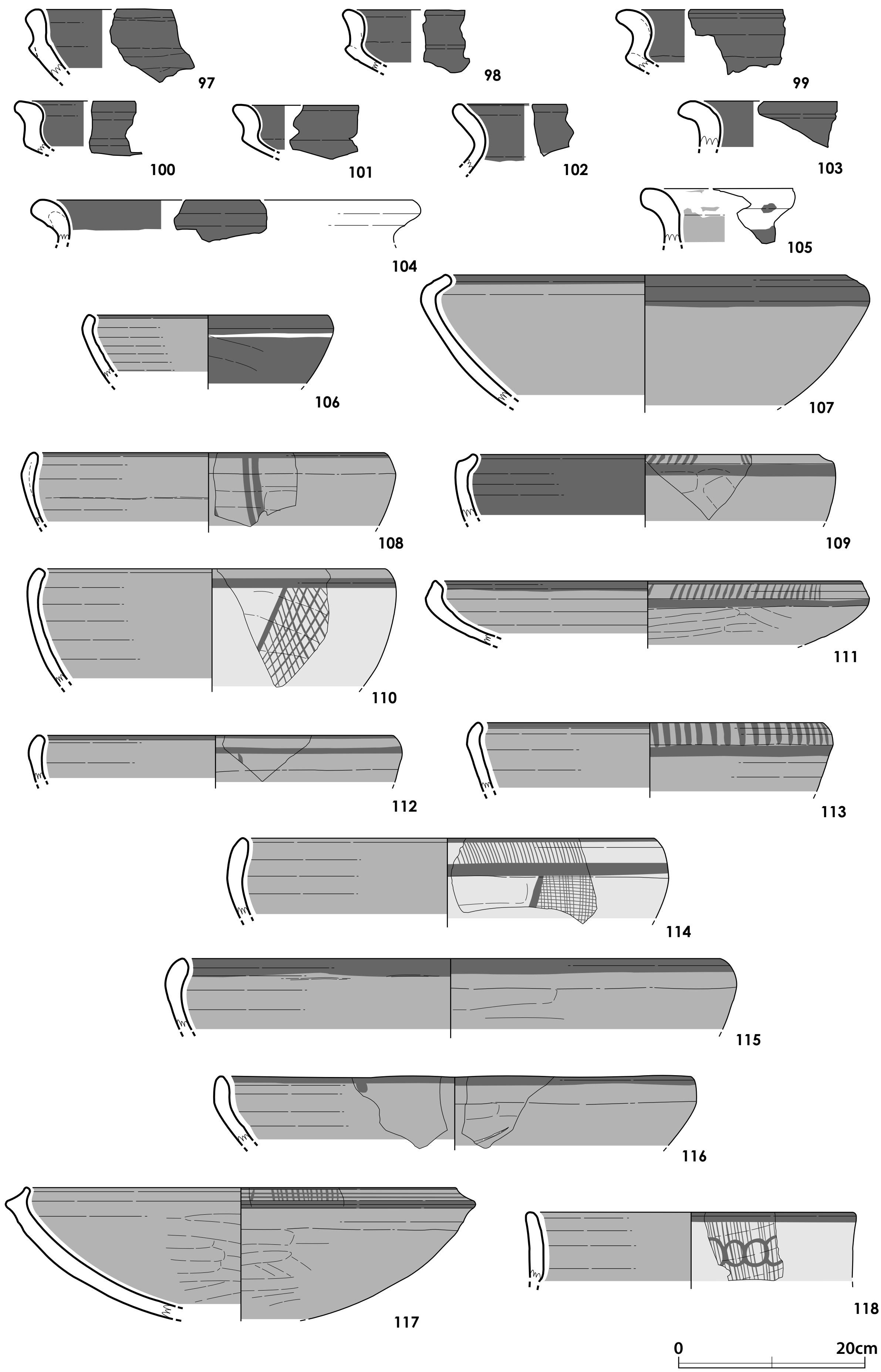


Figure 6.59 Non-Harappan pottery from Period I, Central area

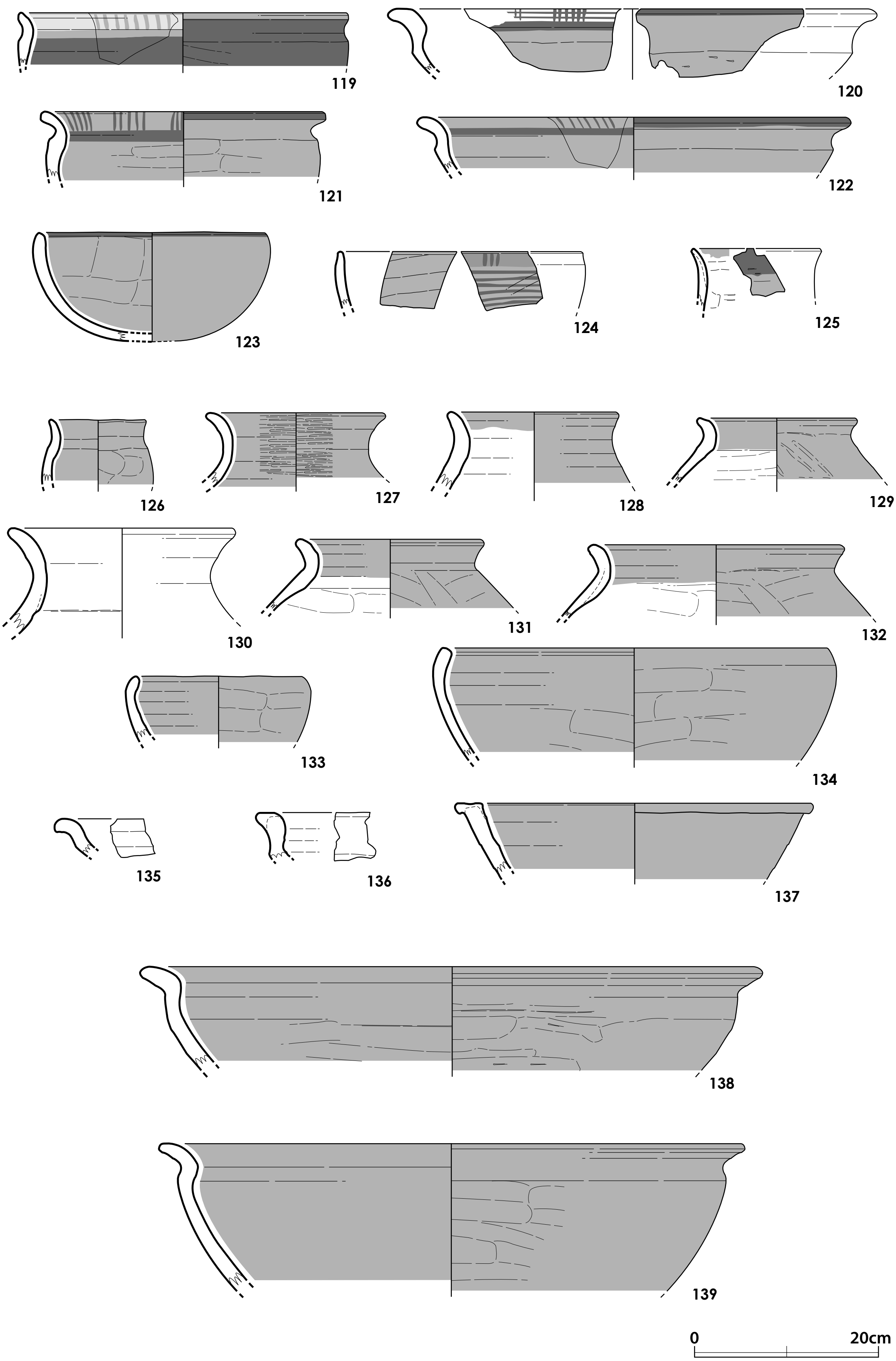


Figure 6.60　Non-Harappan pottery from Period I, Central area

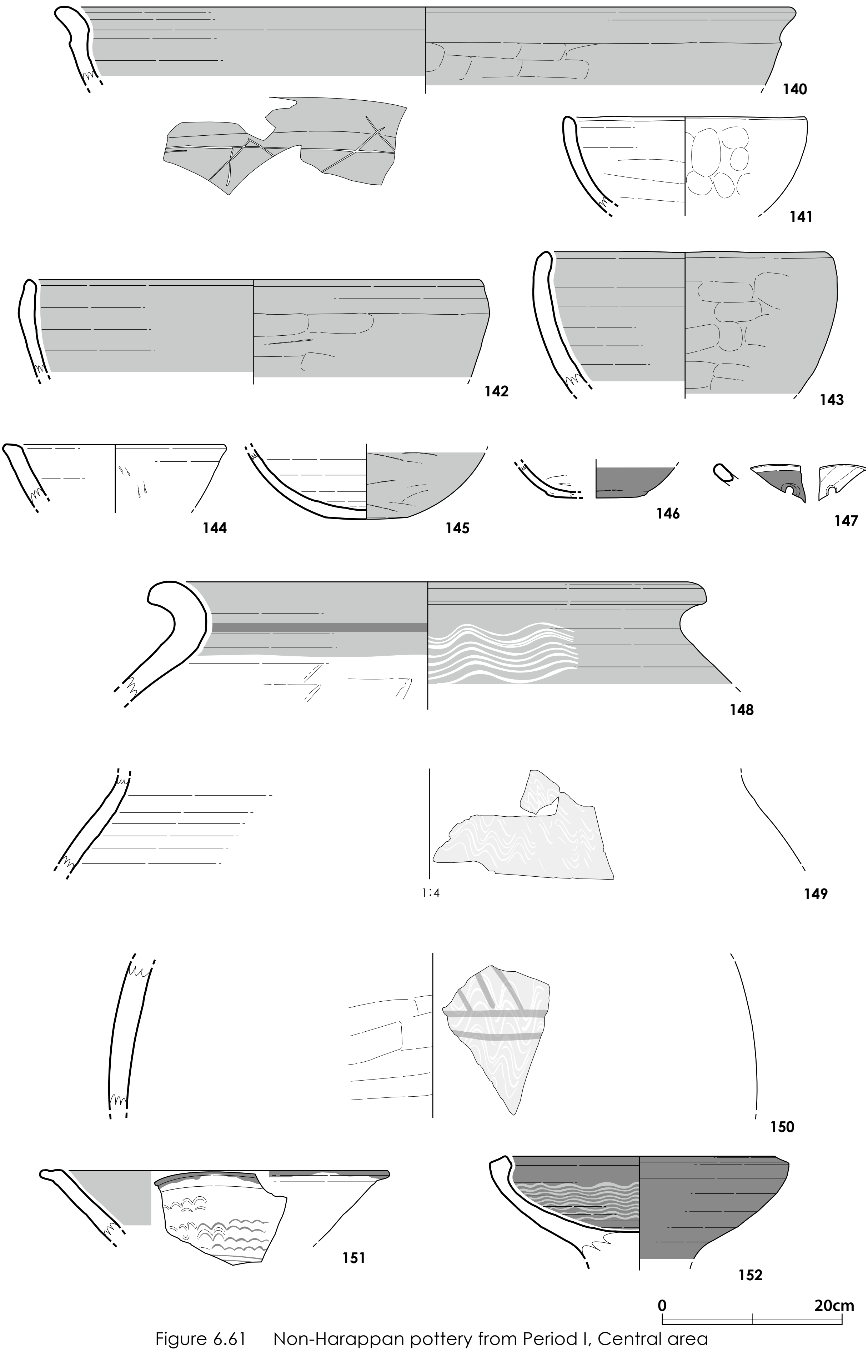


Figure 6.61 Non-Harappan pottery from Period I, Central area

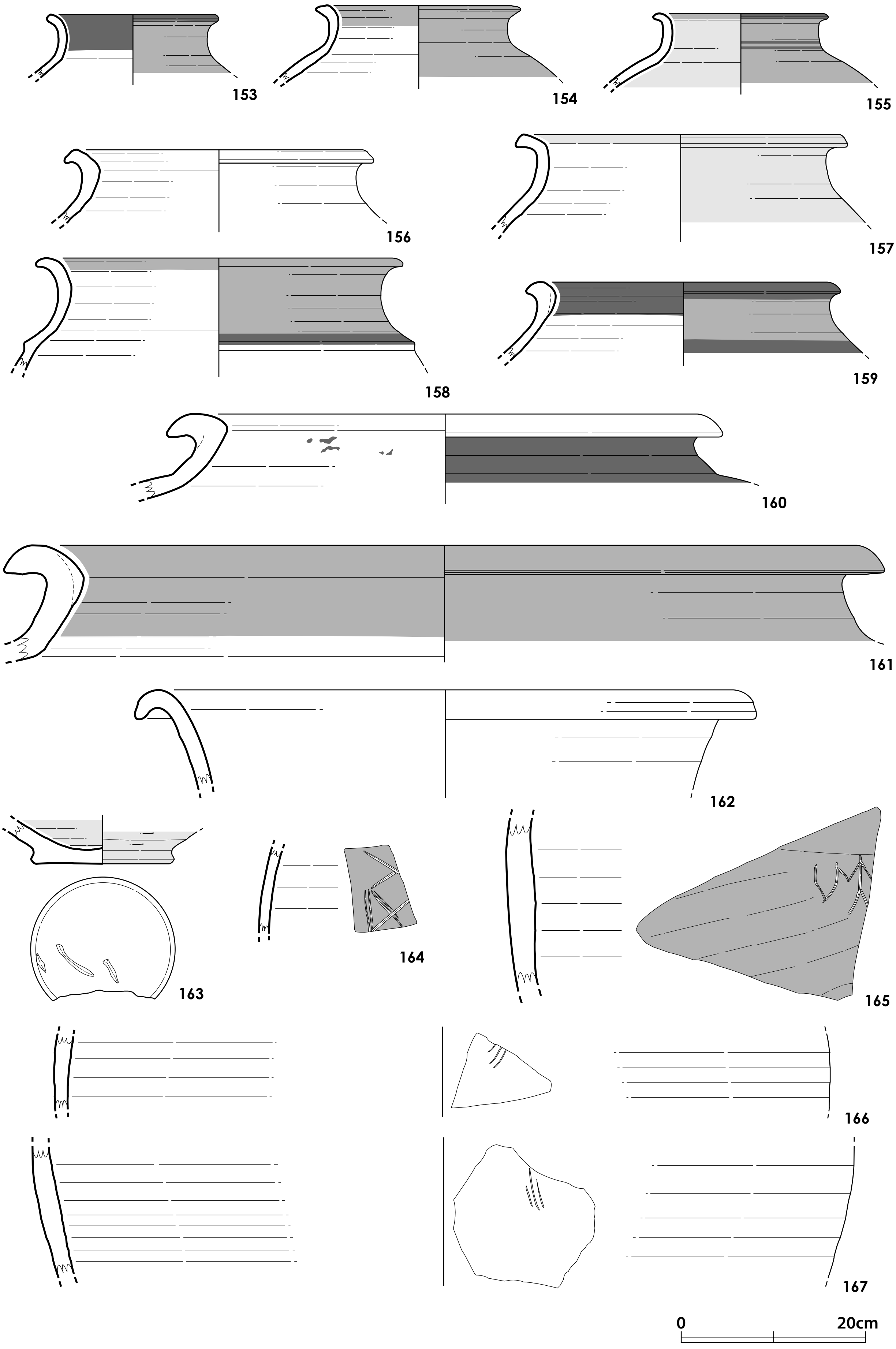


Figure 6.62 Harappan pottery from Period IIA, Central area

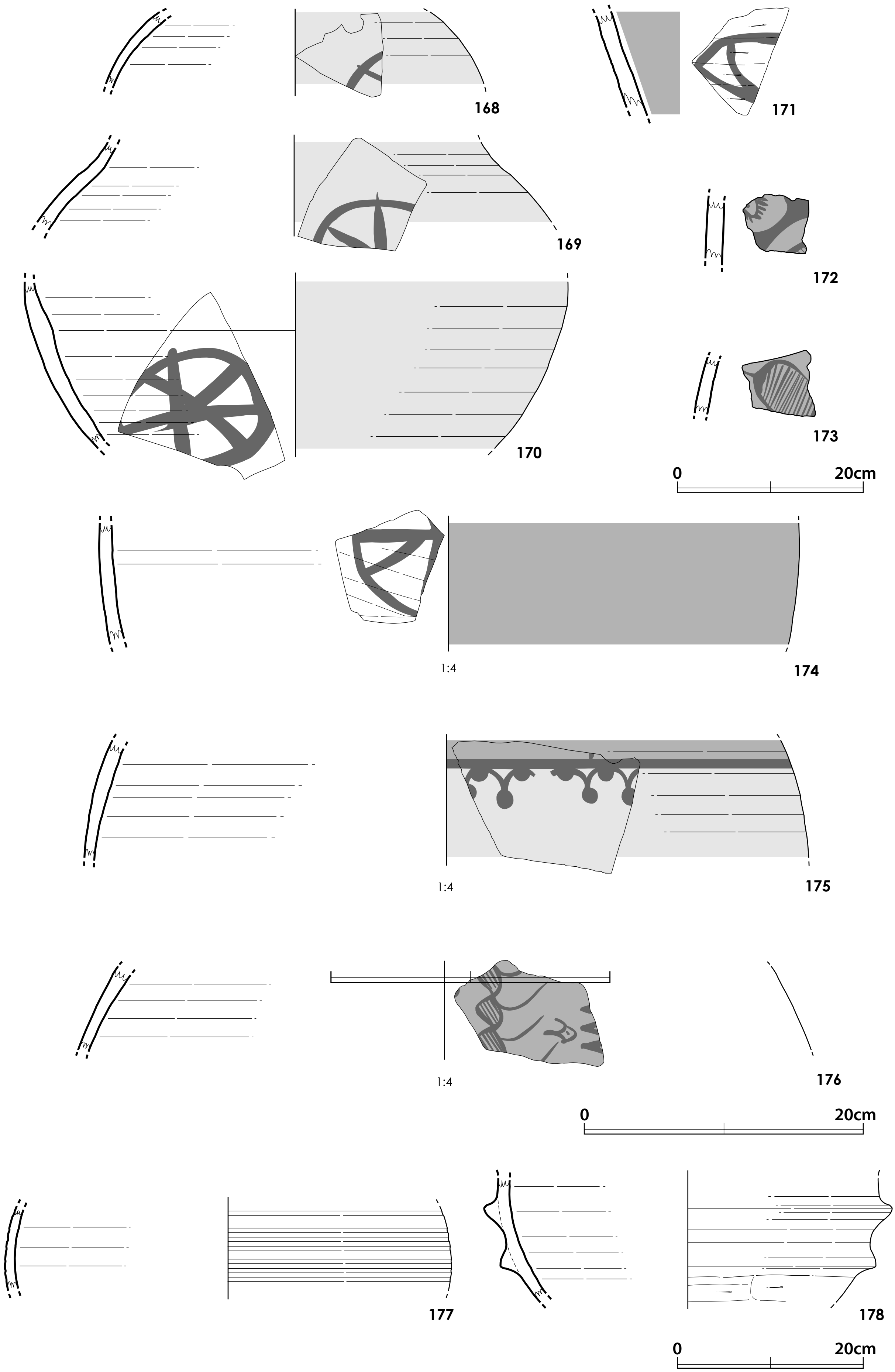


Figure 6.63 Harappan pottery from Period IIA, Central area

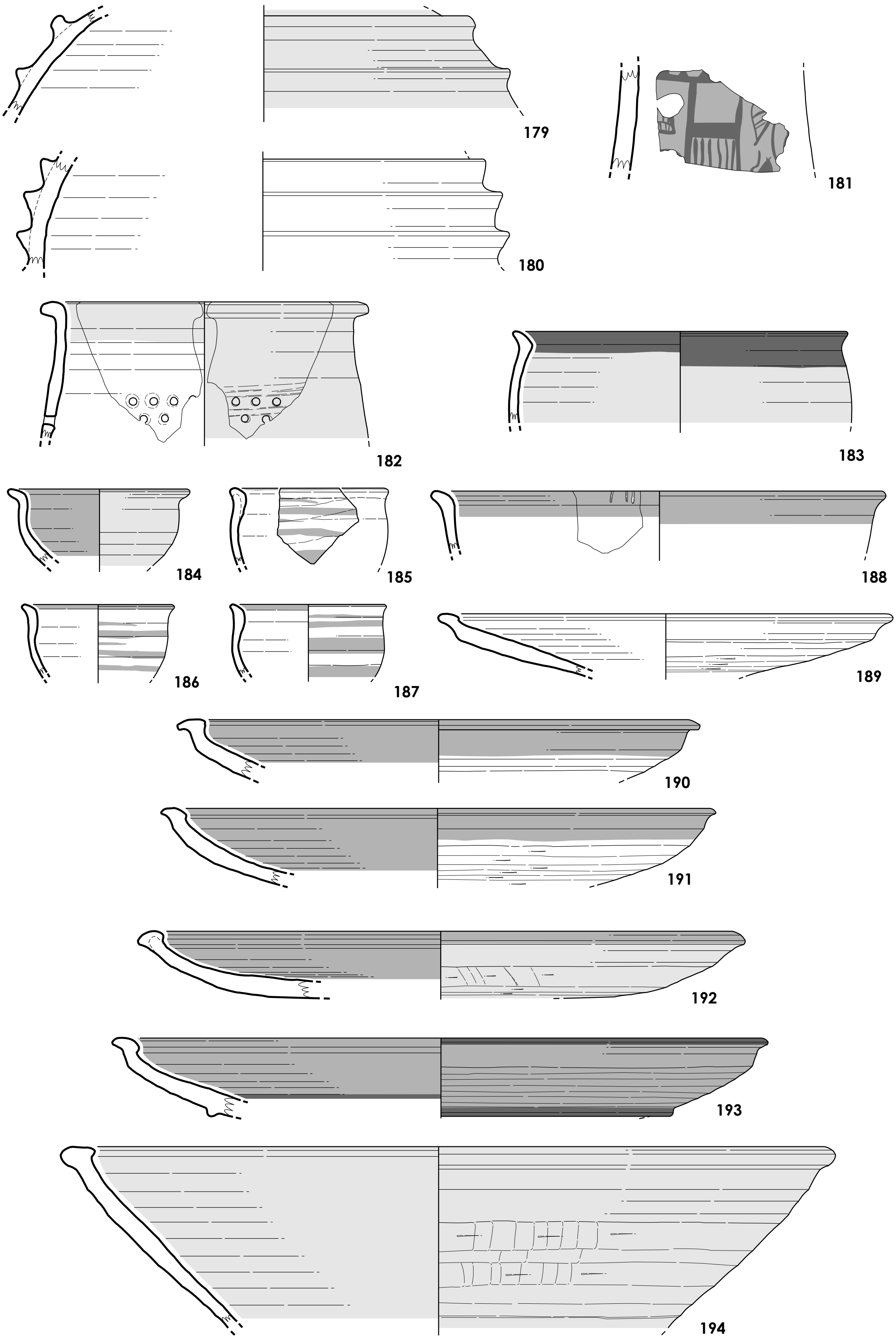


Figure 6.64 Harappan pottery from Period IIA, Central area

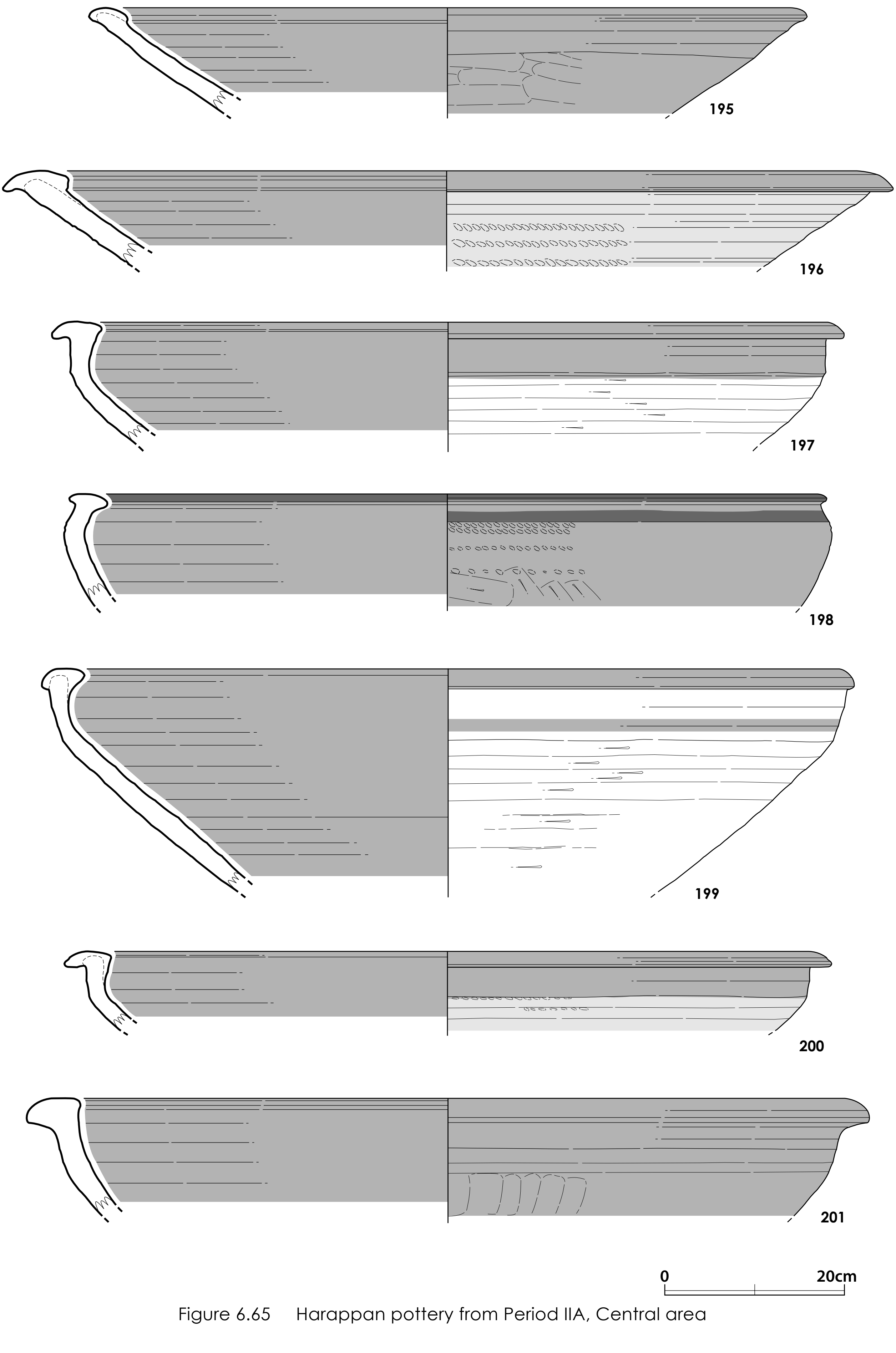


Figure 6.65 Harappan pottery from Period IIA, Central area

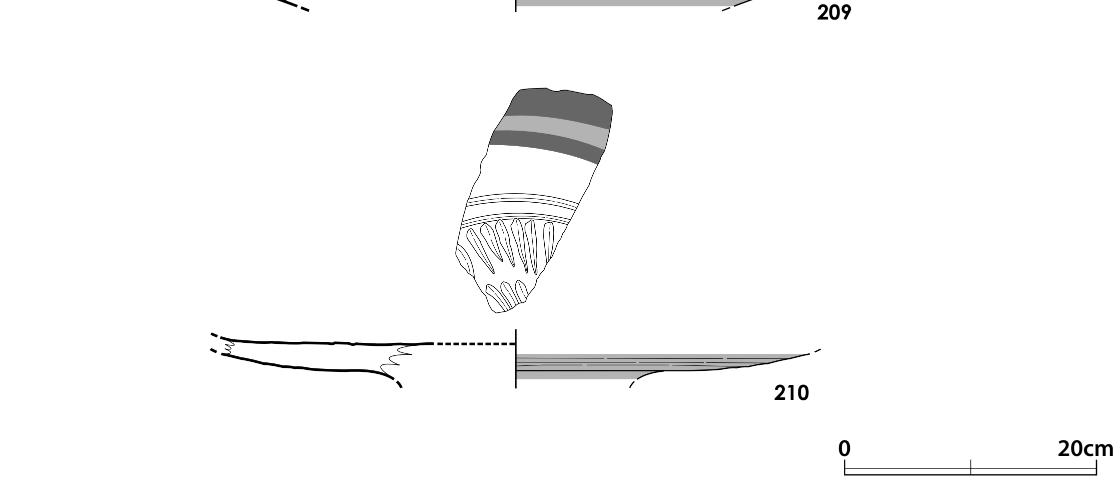


Figure 6.66 Harappan pottery from Period IIA, Central area

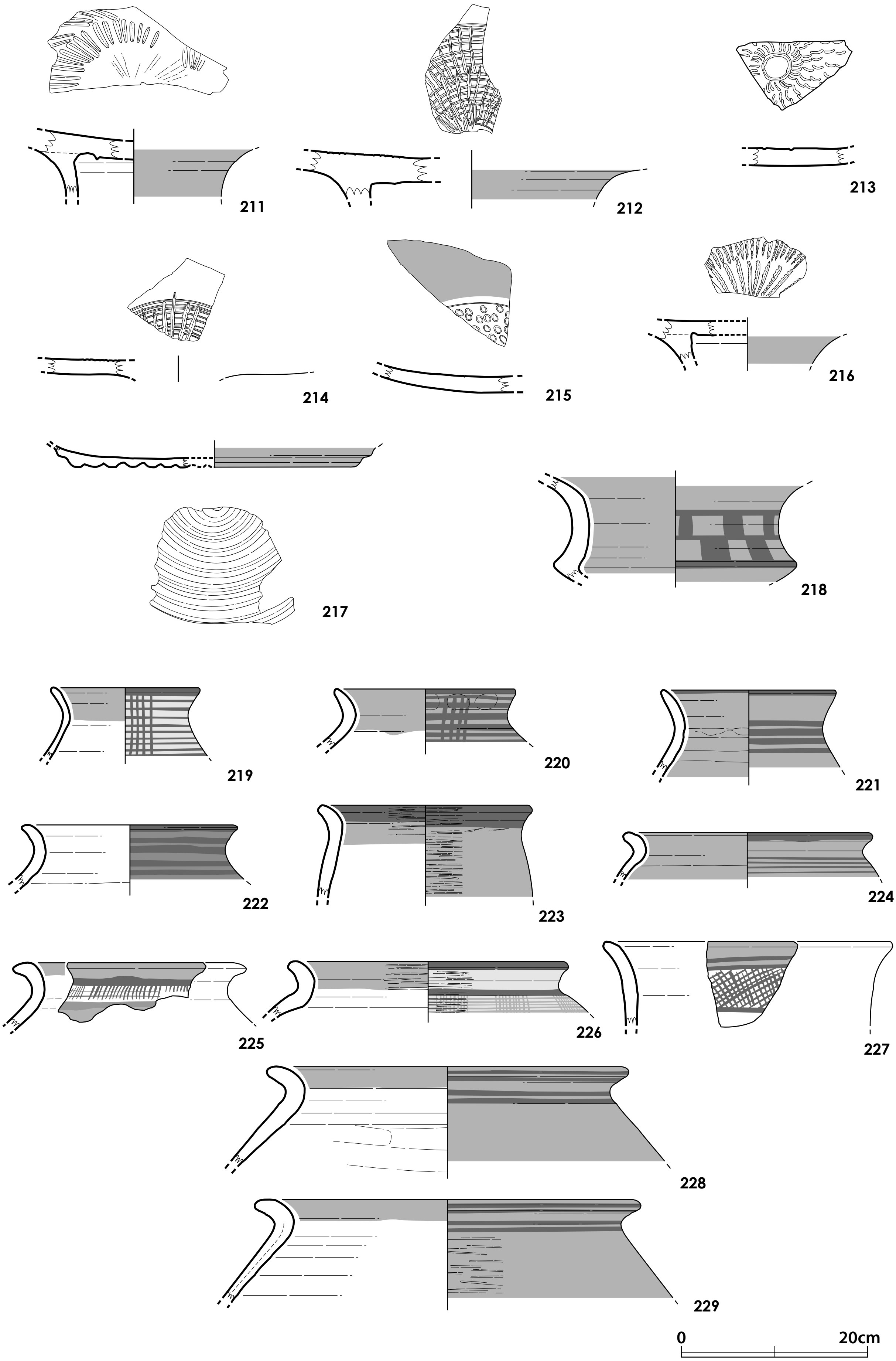


Figure 6.67 Non-Harappan pottery from Period IIA, Central area

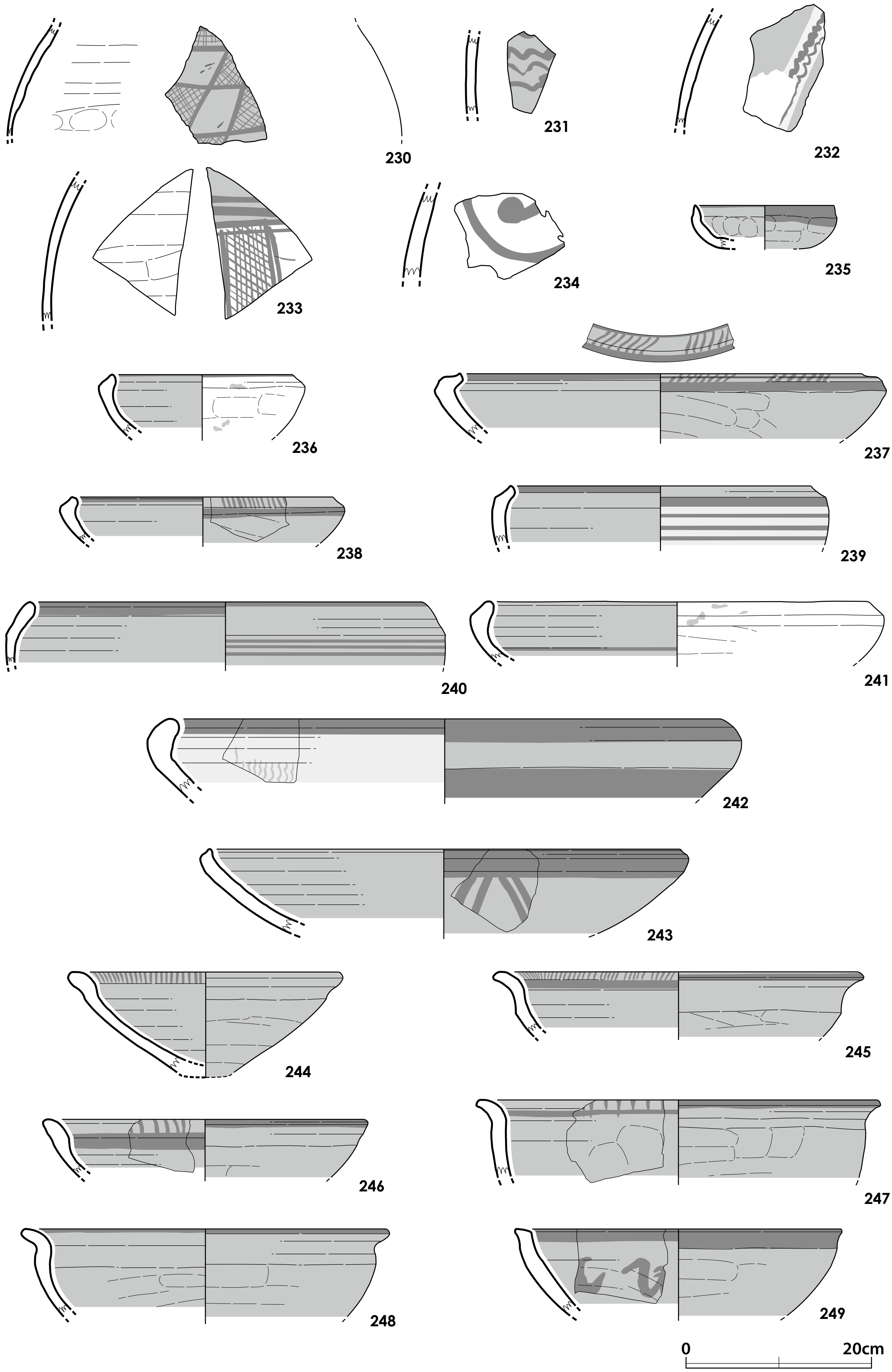


Figure 6.68 Non-Harappan from Period IIA, Central area

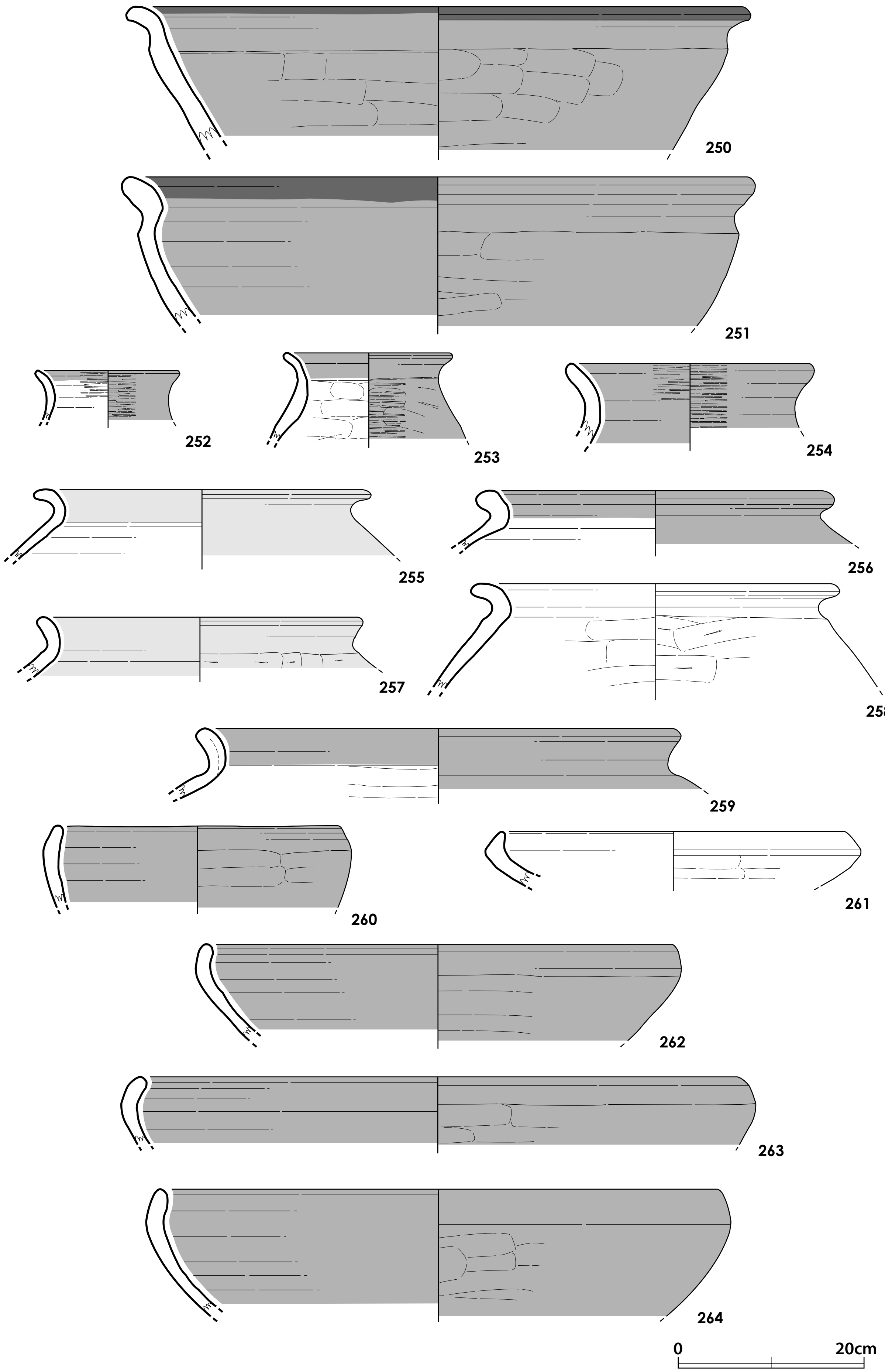


Figure 6.69 Non-Harappan pottery from Period IIA, Central area

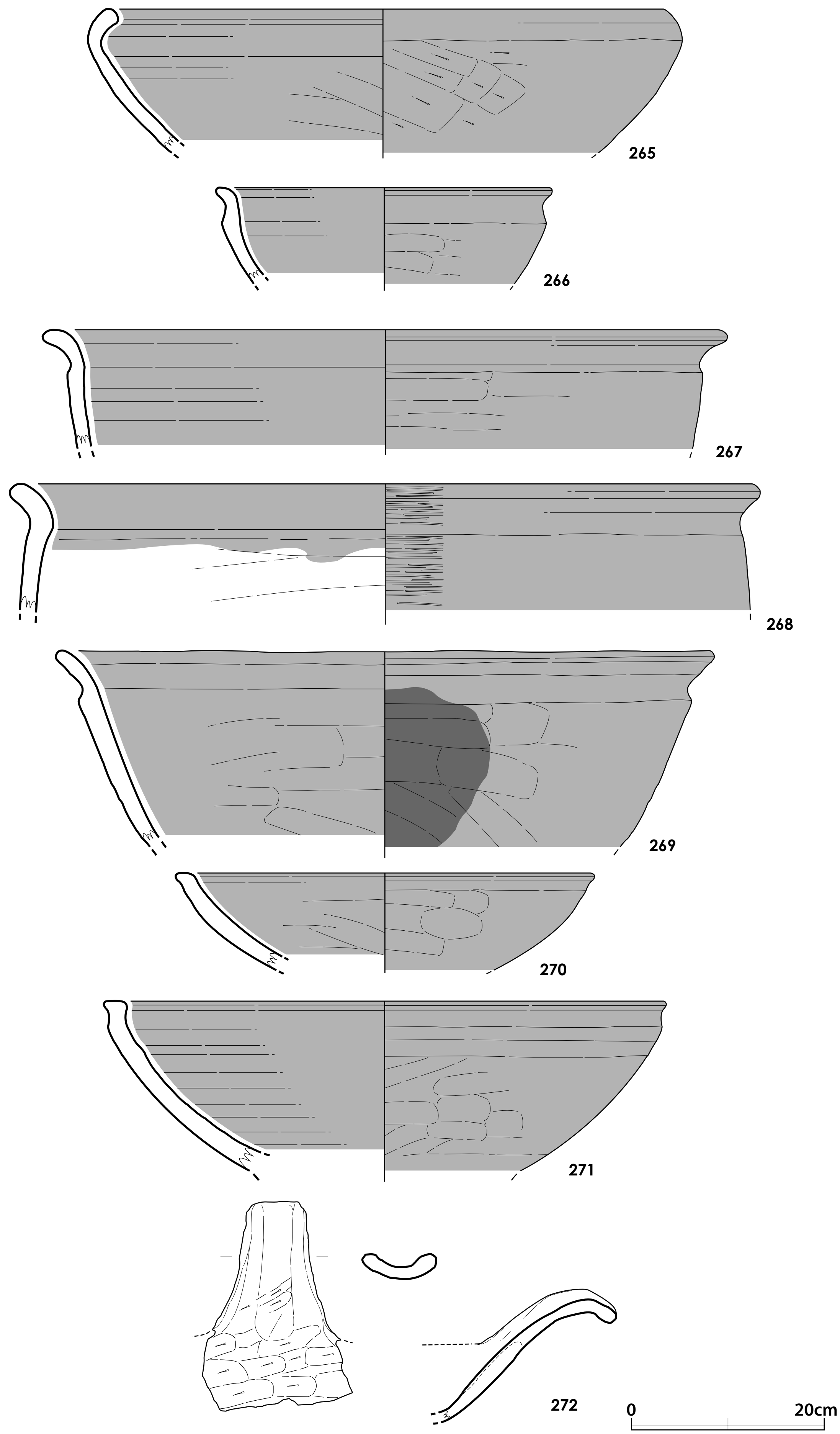


Figure 6.70 Non-Harappan pottery from Period IIA, Central area

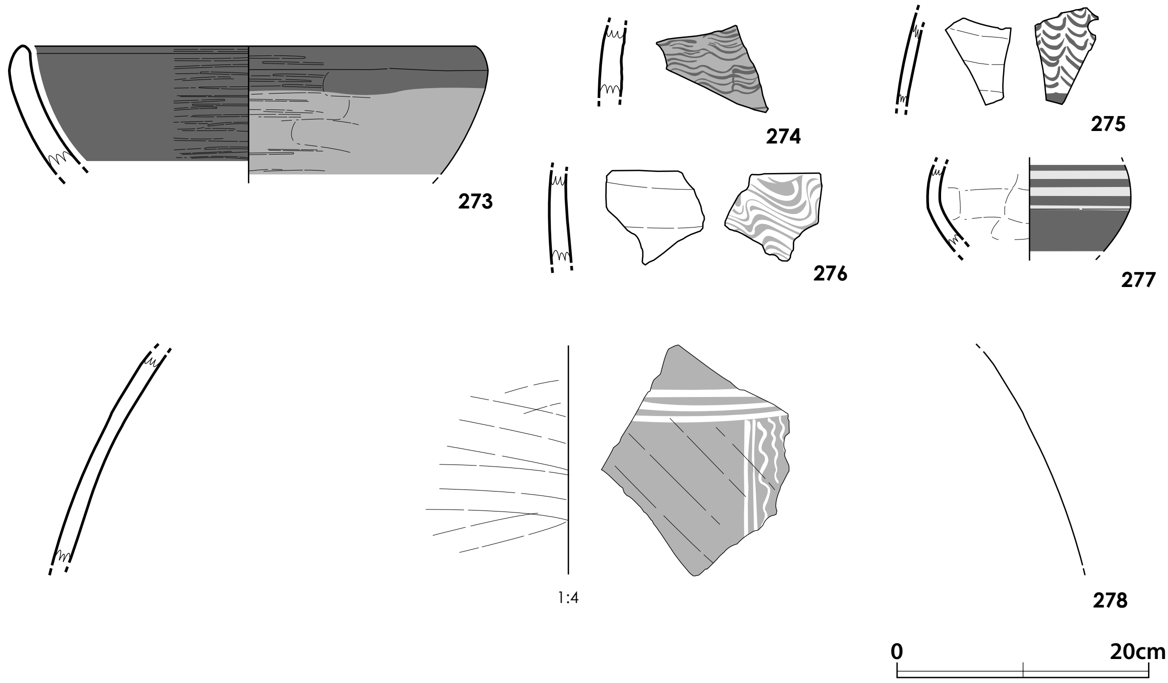


Figure 6.71 Non-Harappan pottery from Period IIA, Central area

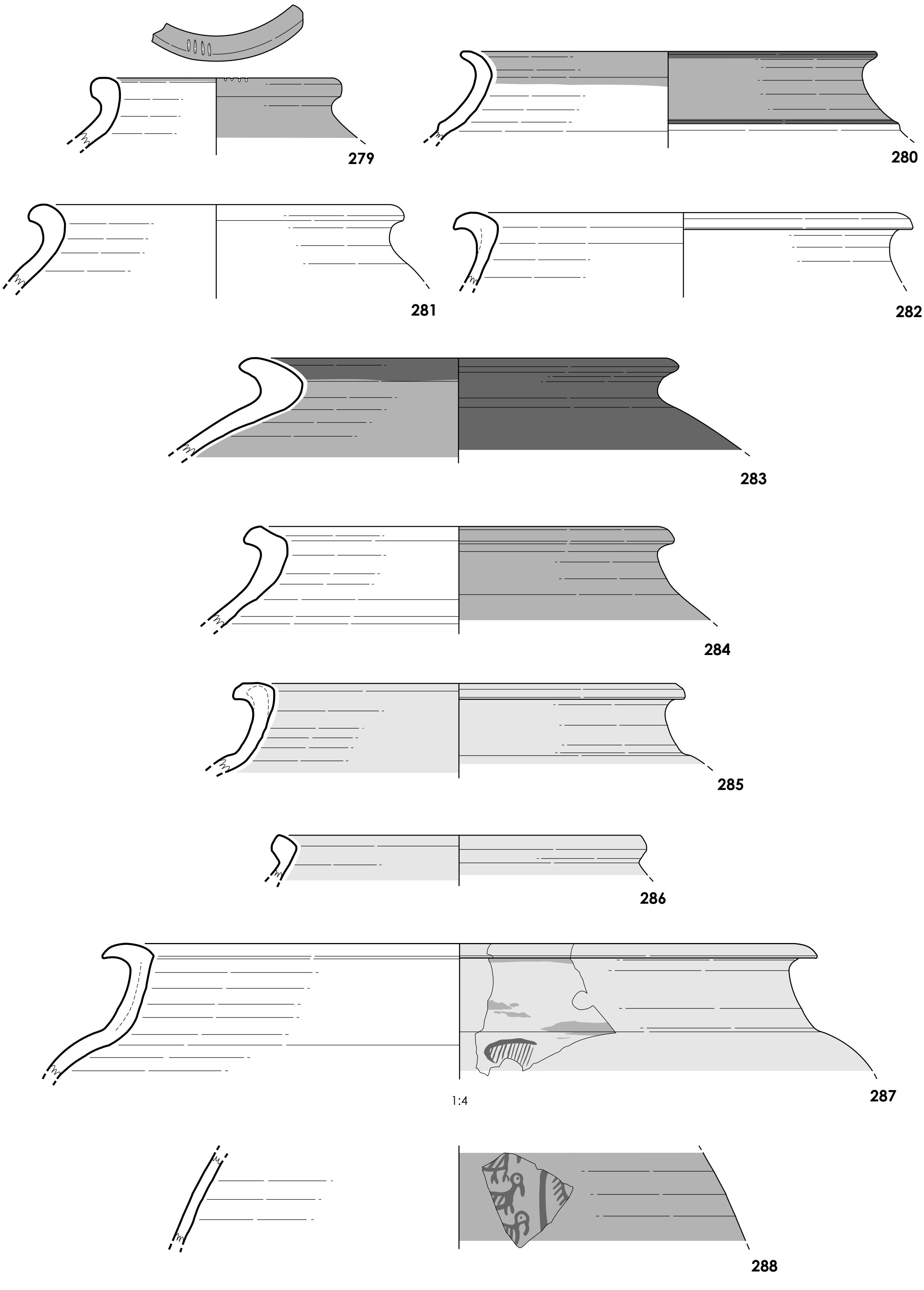


Figure 6.72 Harappan pottery from Period IIB, Central area

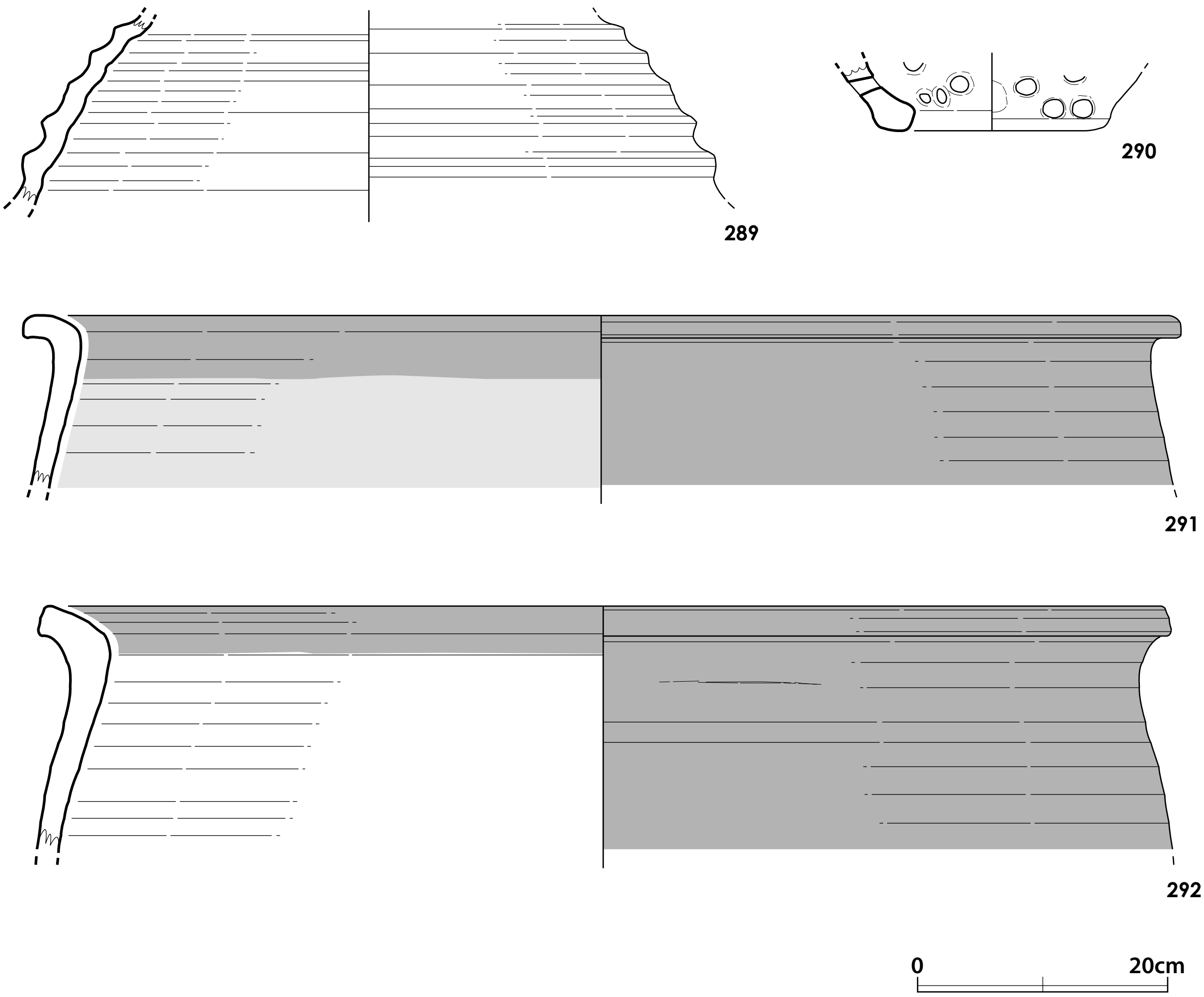


Figure 6.73 Harappan pottery from Period IIB, Central area

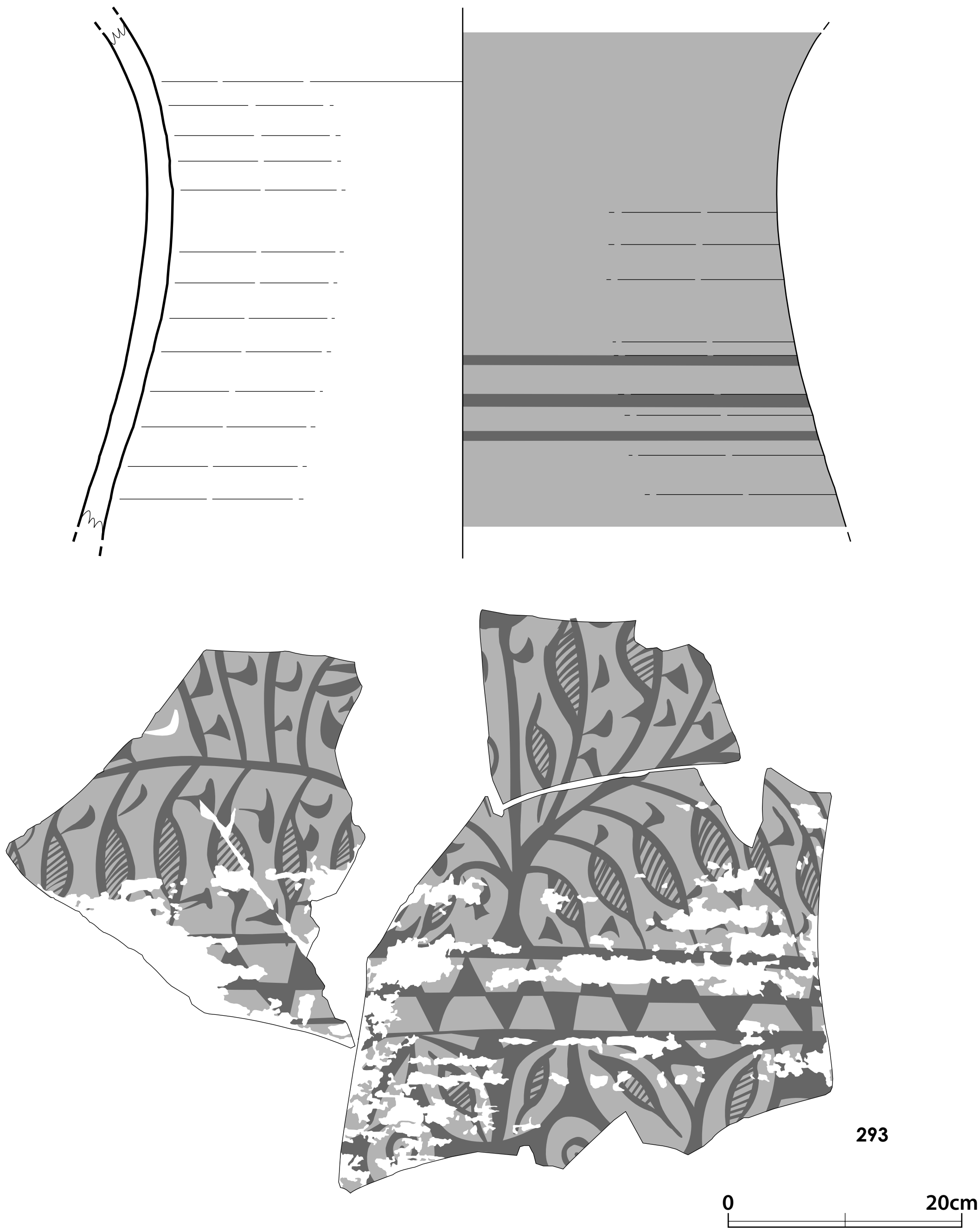


Figure 6.74 Harappan pottery from Period IIB, Central area

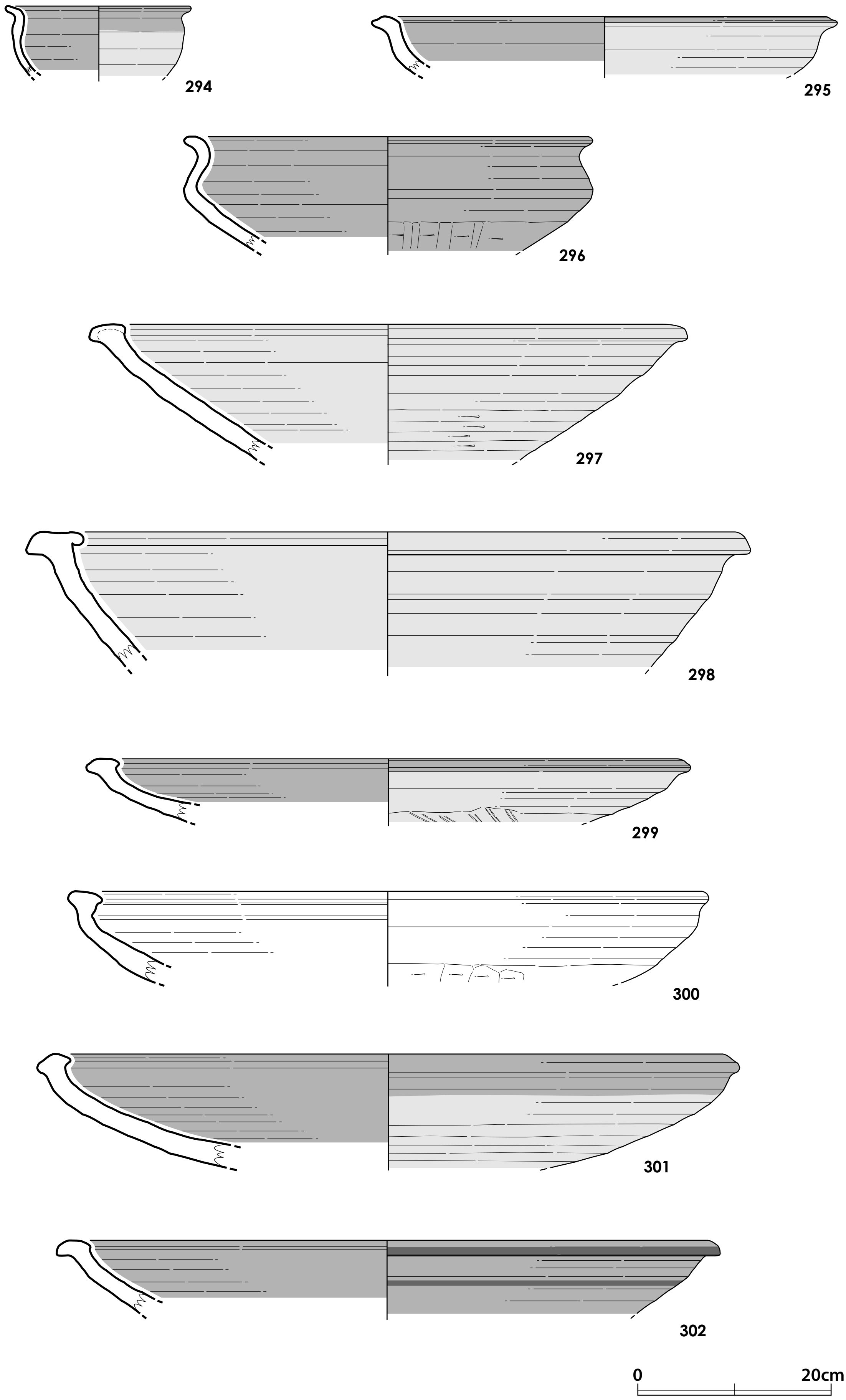


Figure 6.75 Harappan pottery from Period IIB, Central area

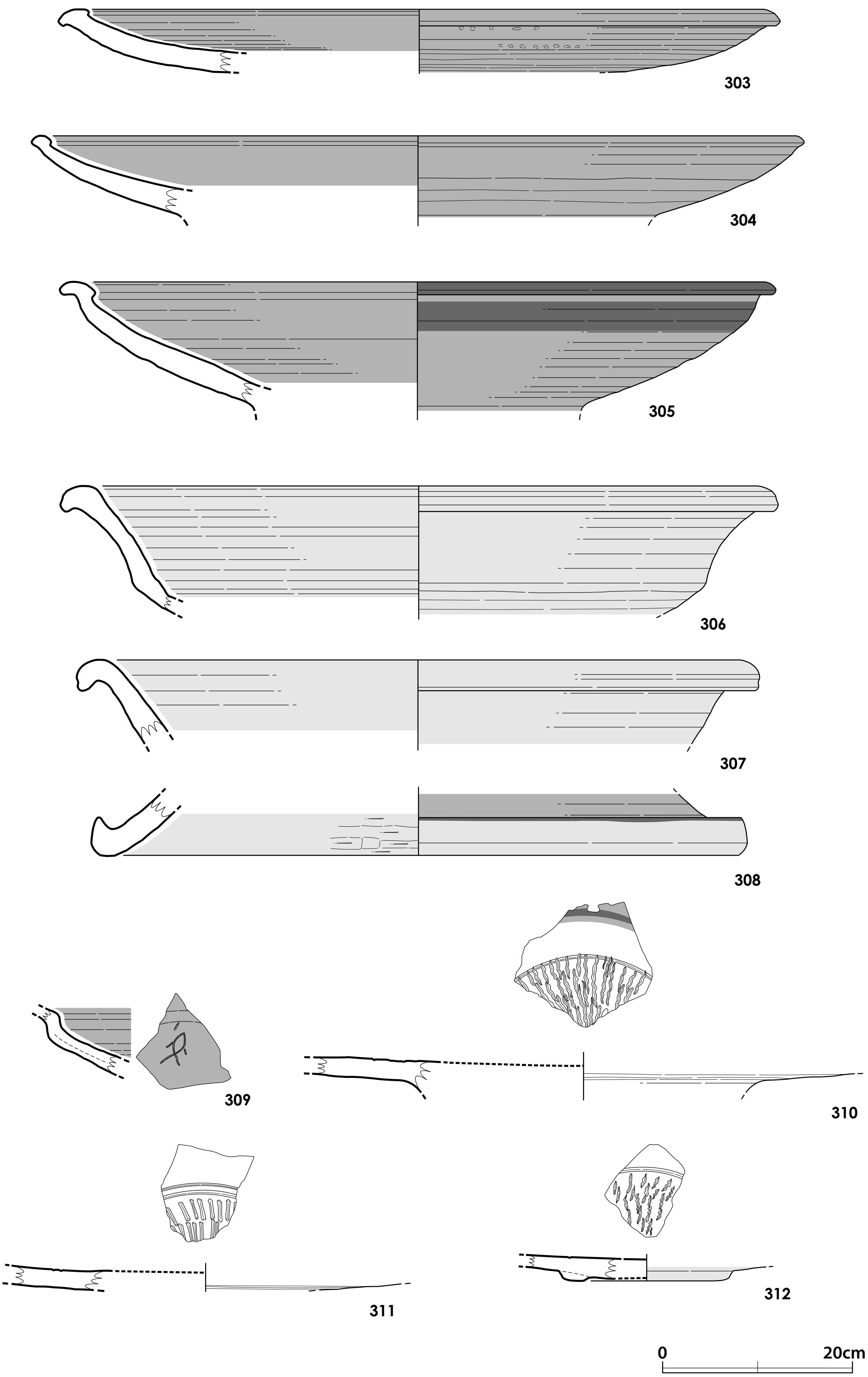


Figure 6.76 Harappan pottery from Period IIB, Central area

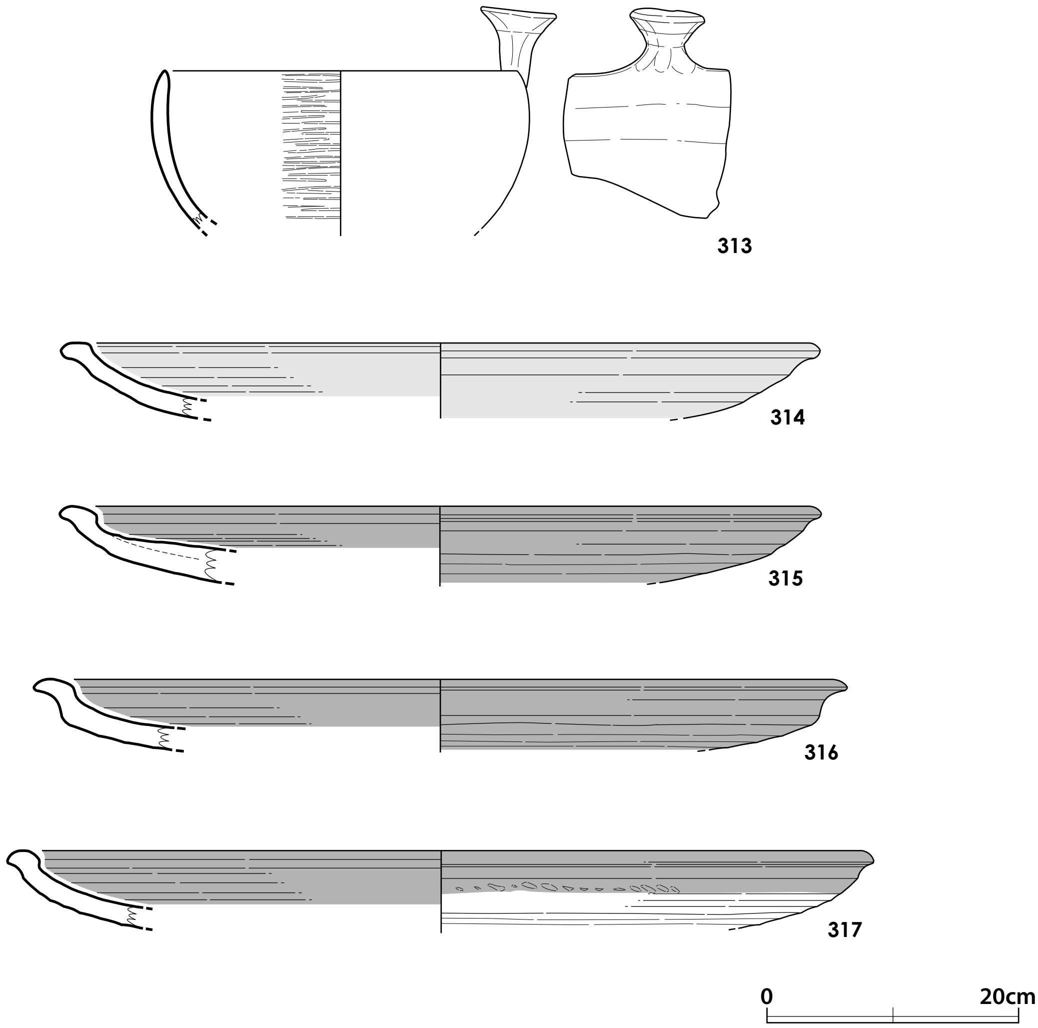


Figure 6.77 Harappan pottery from Period IIB, Central area

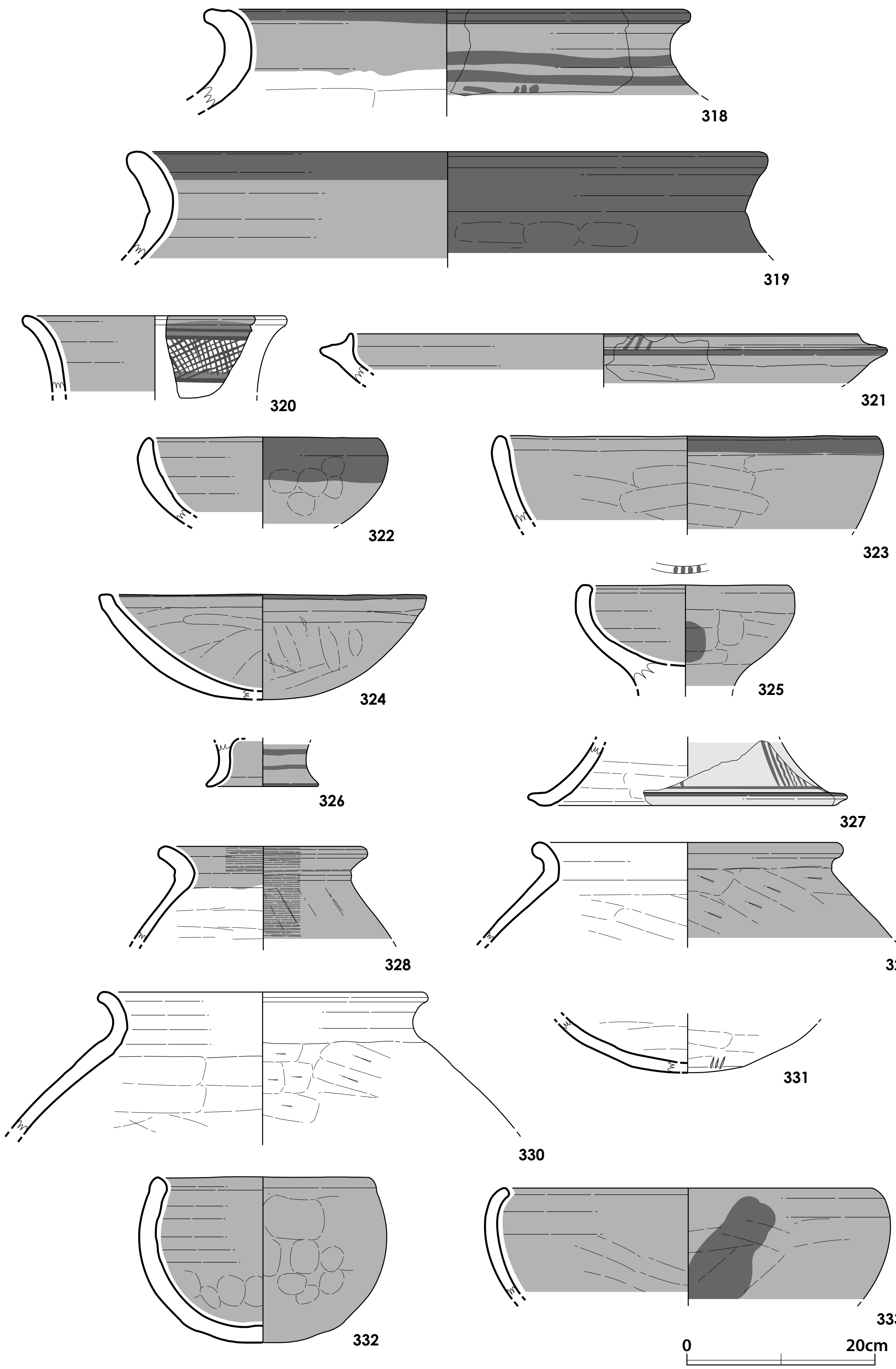


Figure 6.78 Non-Harappan pottery from Period IIB, Central area

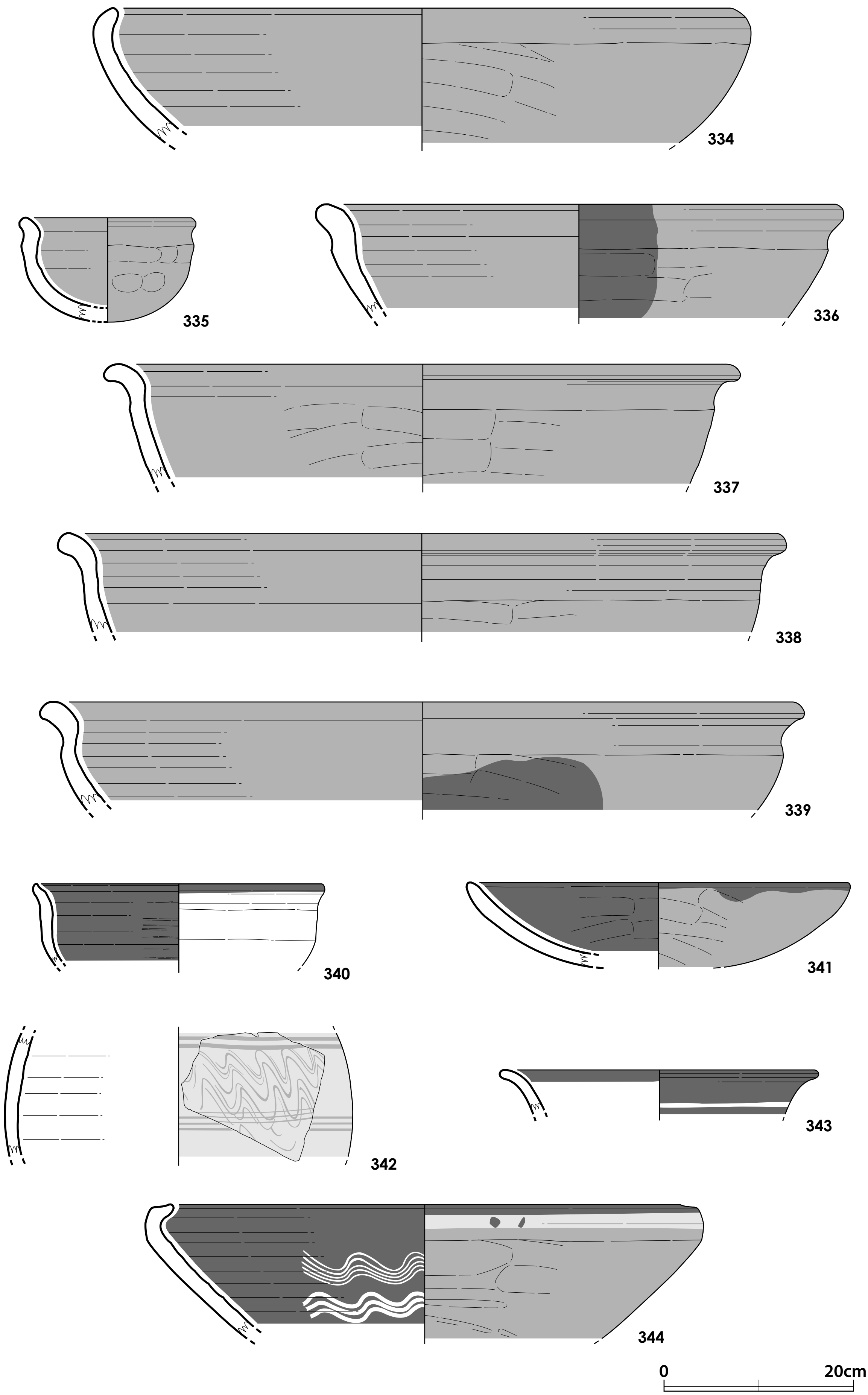


Figure 6.79 Non-Harappan pottery from Period IIB, Central area

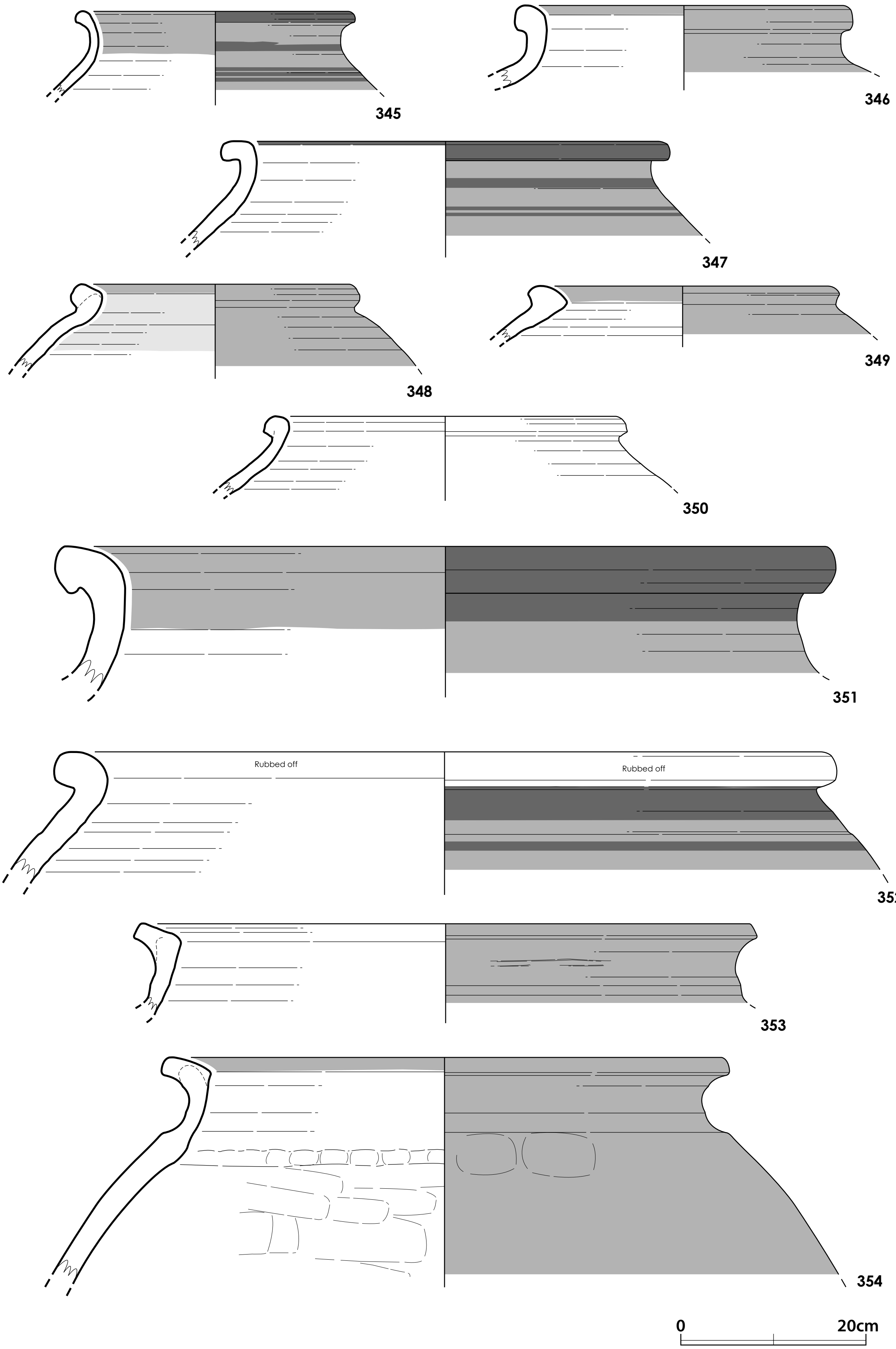


Figure 6.80 Harappan pottery from Period III, Central area

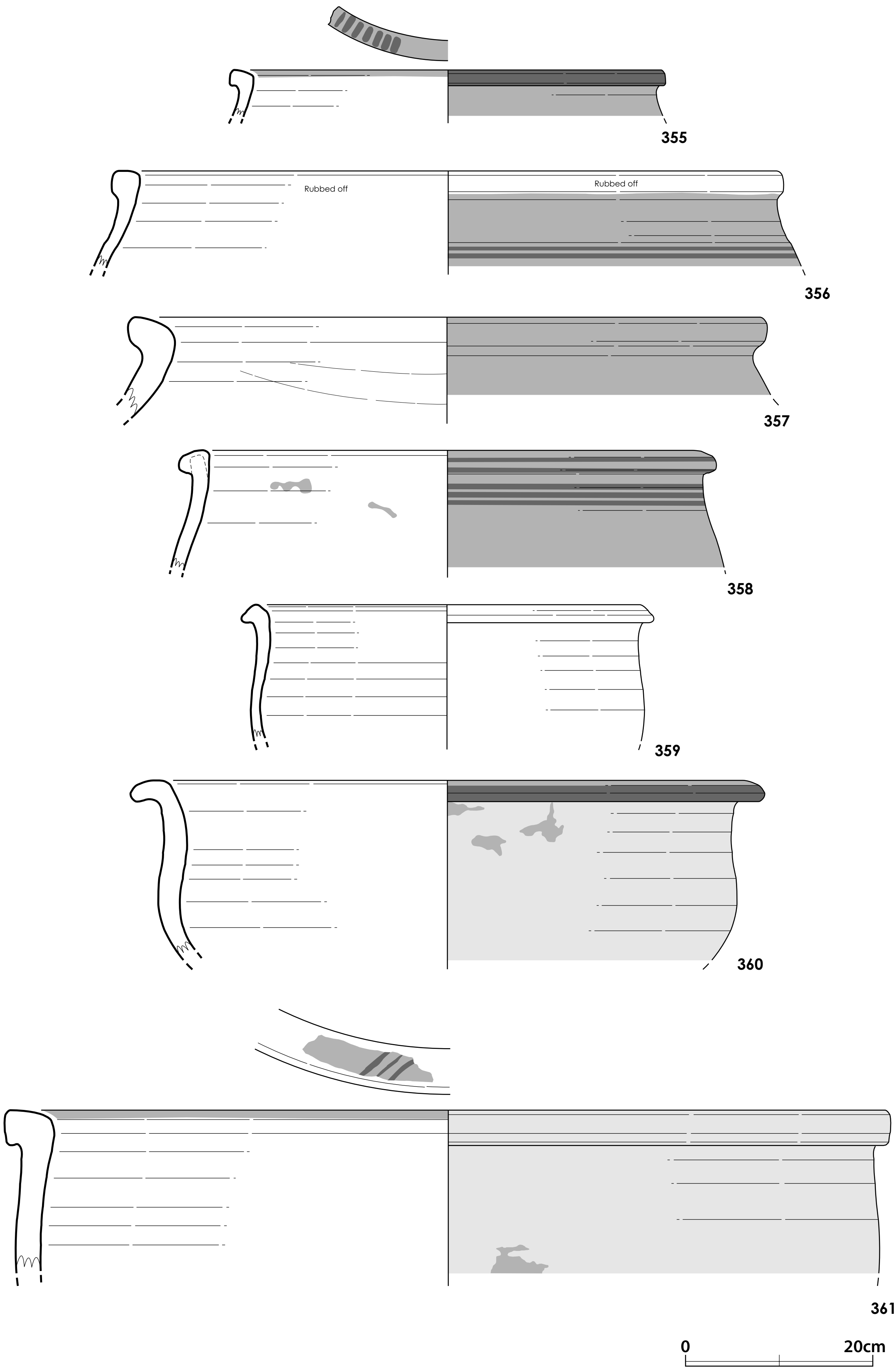


Figure 6.81 Harappan pottery from Period III, Central area

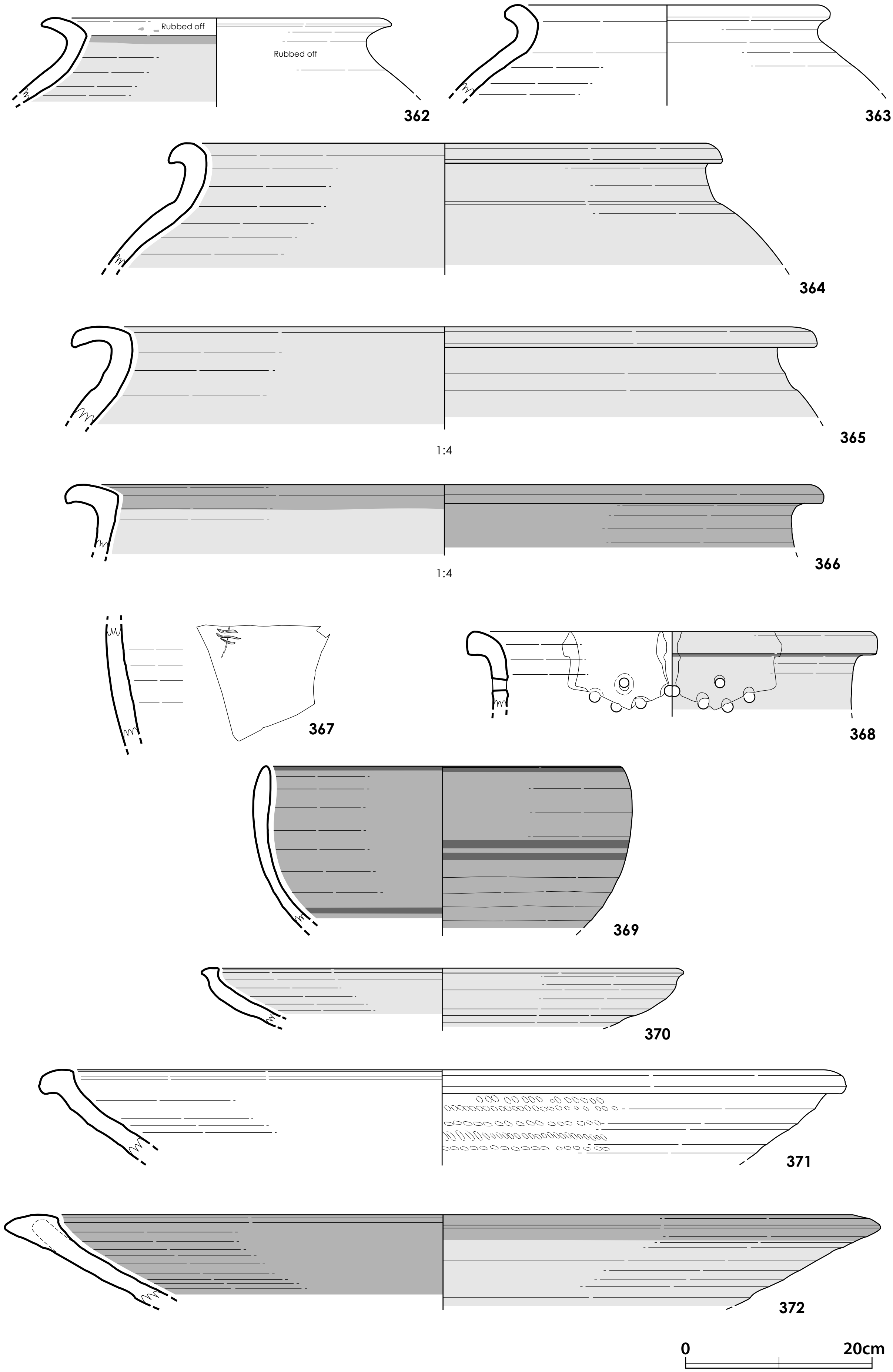


Figure 6.82 Harappan pottery from Period III, Central area

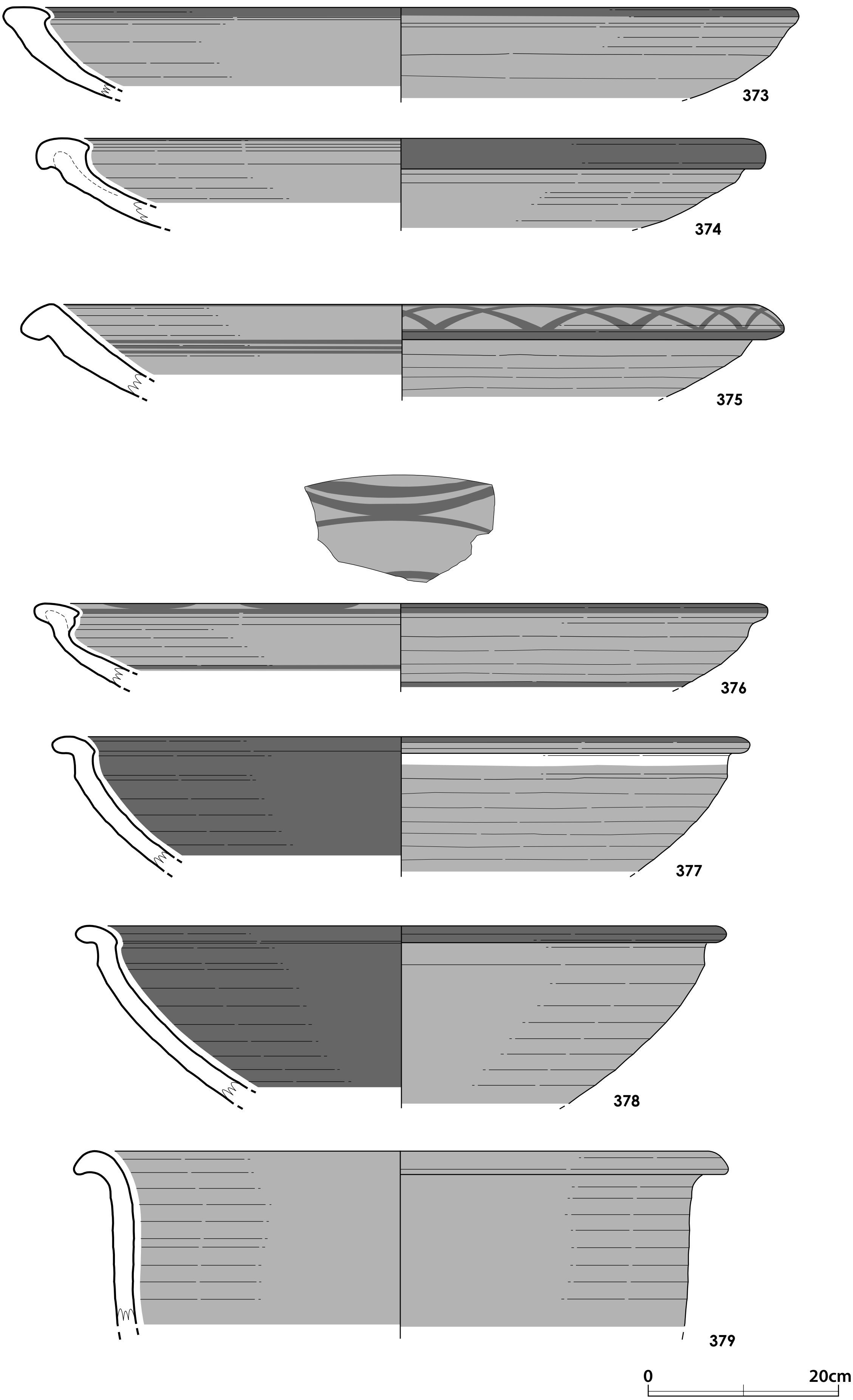


Figure 6.83 Harappan pottery from Period III, Central area

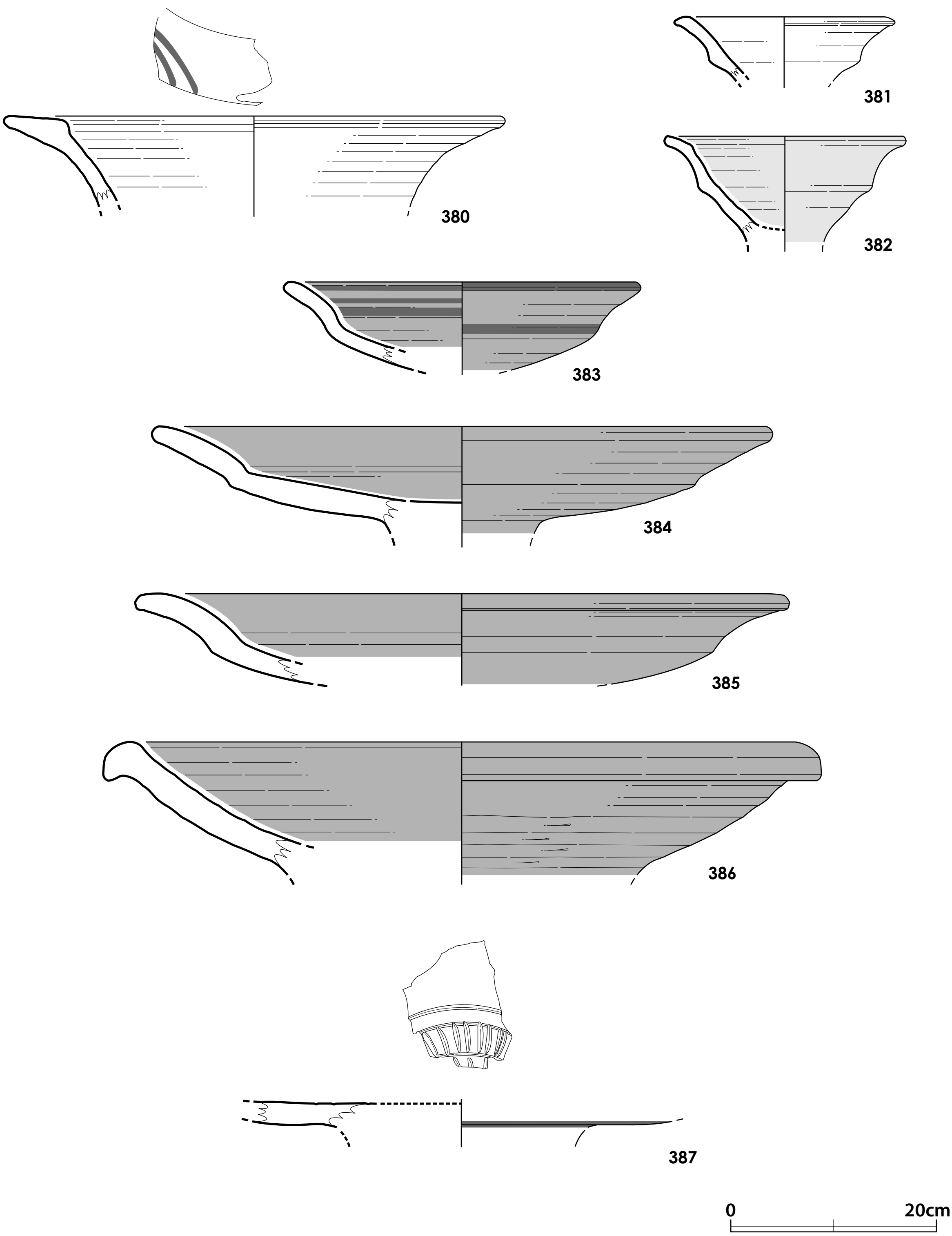


Figure 6.84 Harappan pottery from Period III, Central area

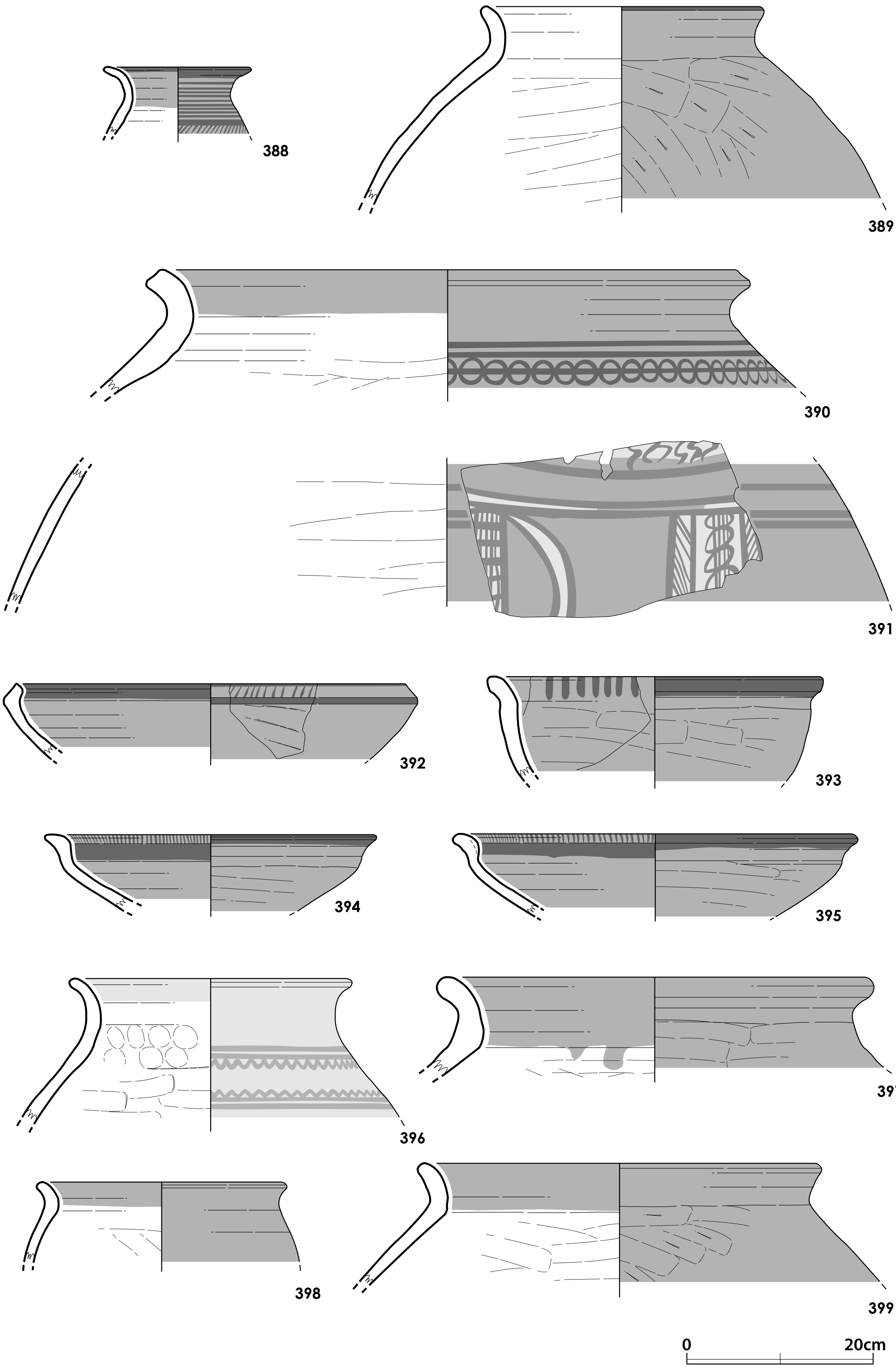


Figure 6.85 Non-Harappan pottery from Period III, Central area

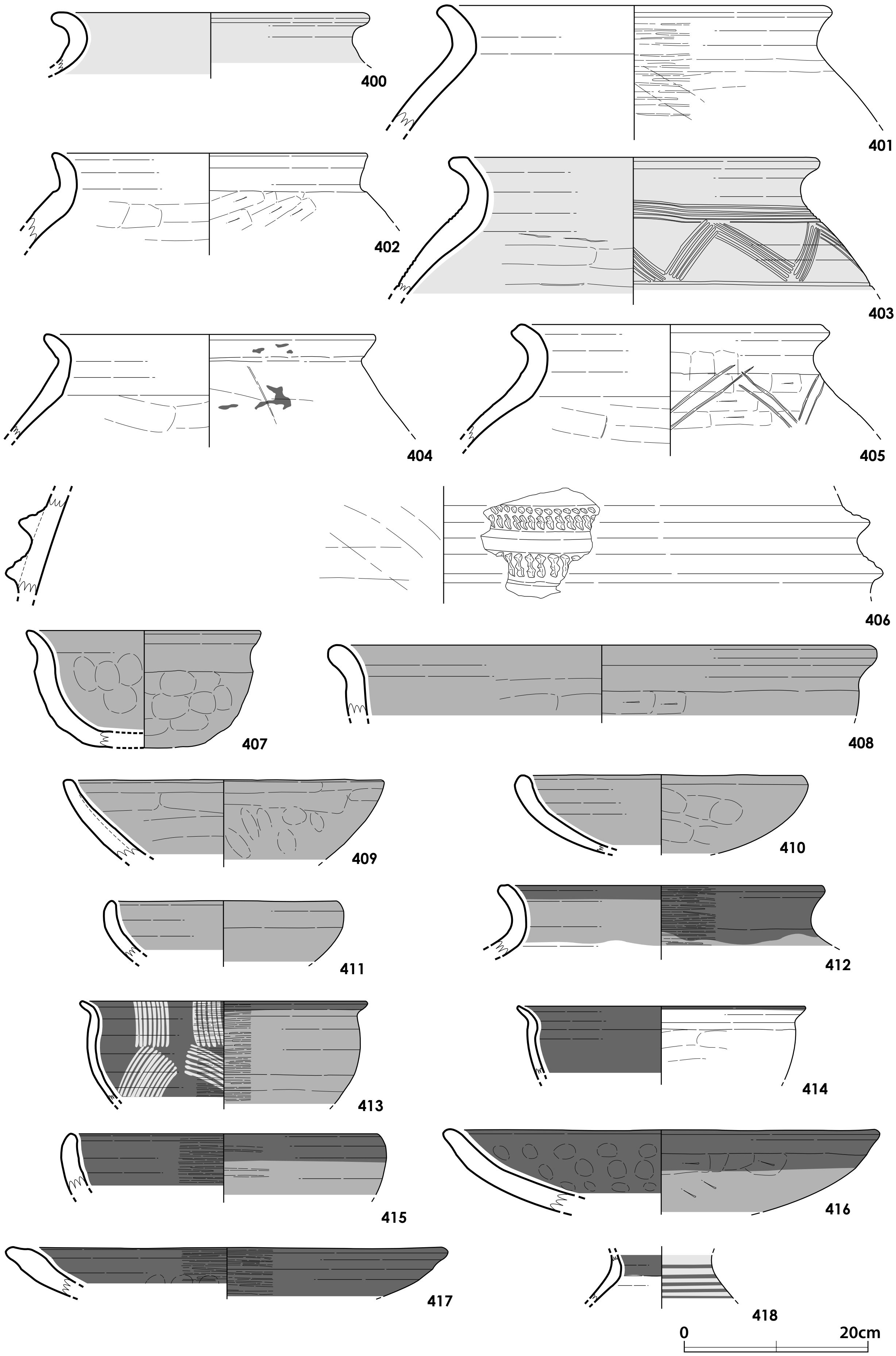


Figure 6.86 Non-Harappan pottery from Period III, Central area

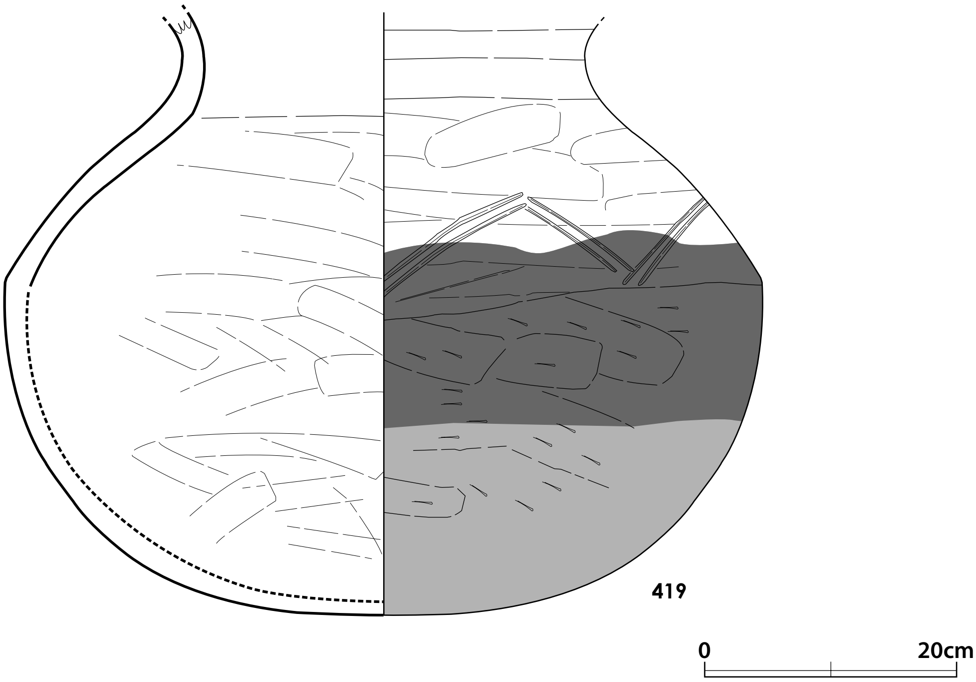


Figure 6.87 Non-Harappan pottery from Period III, Central area

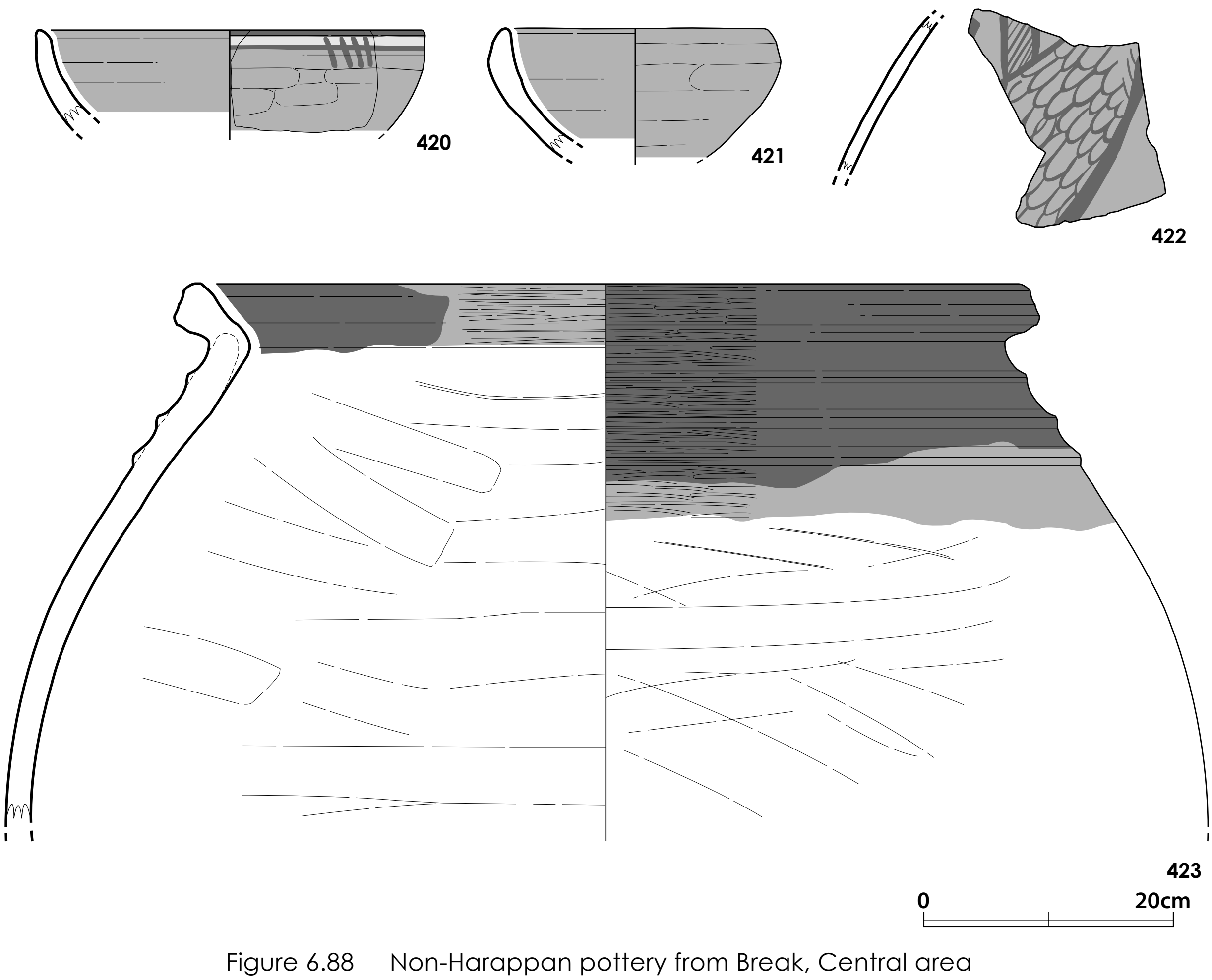


Figure 6.88 Non-Harappan pottery from Break, Central area

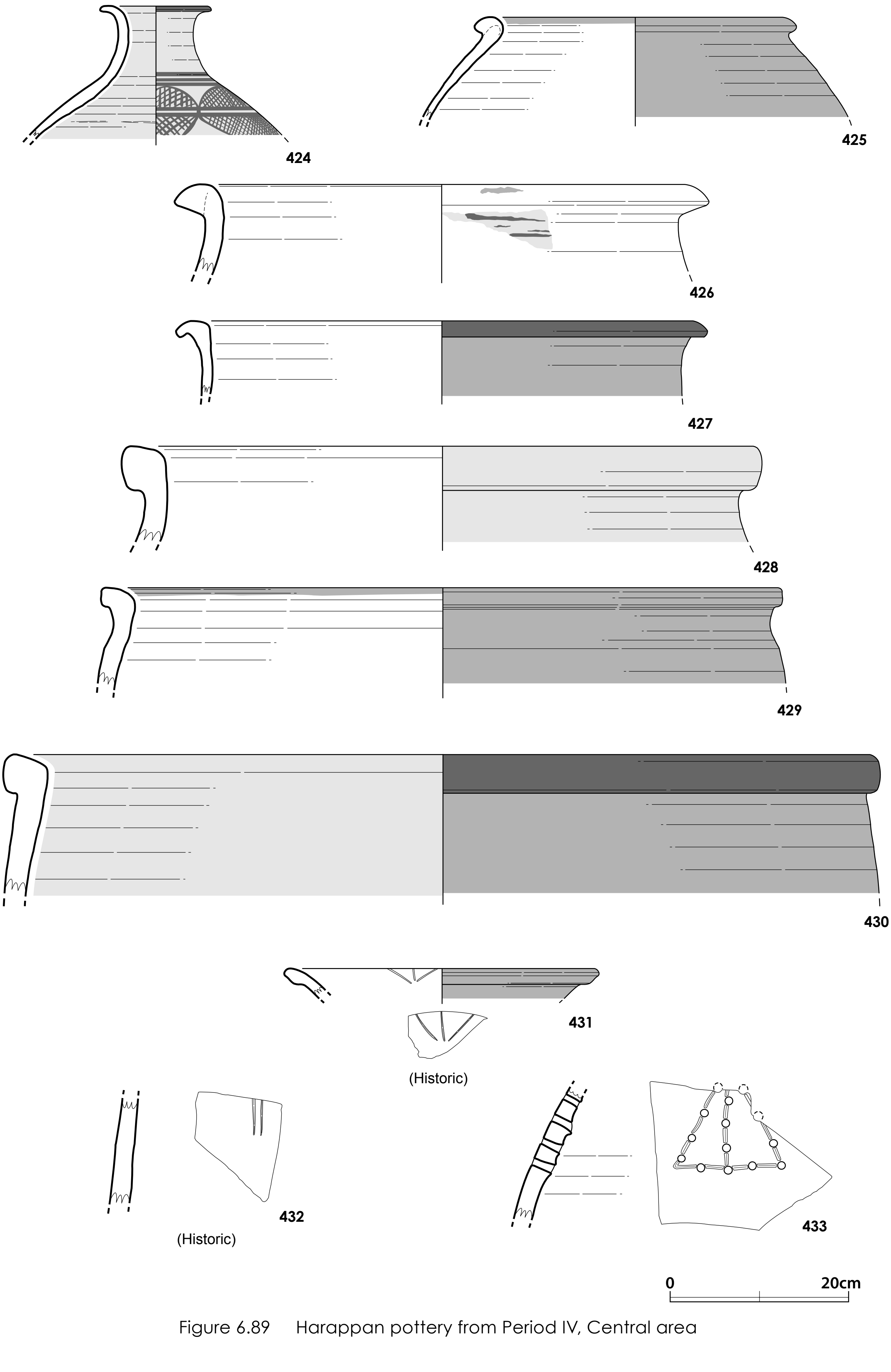


Figure 6.89 Harappan pottery from Period IV, Central area

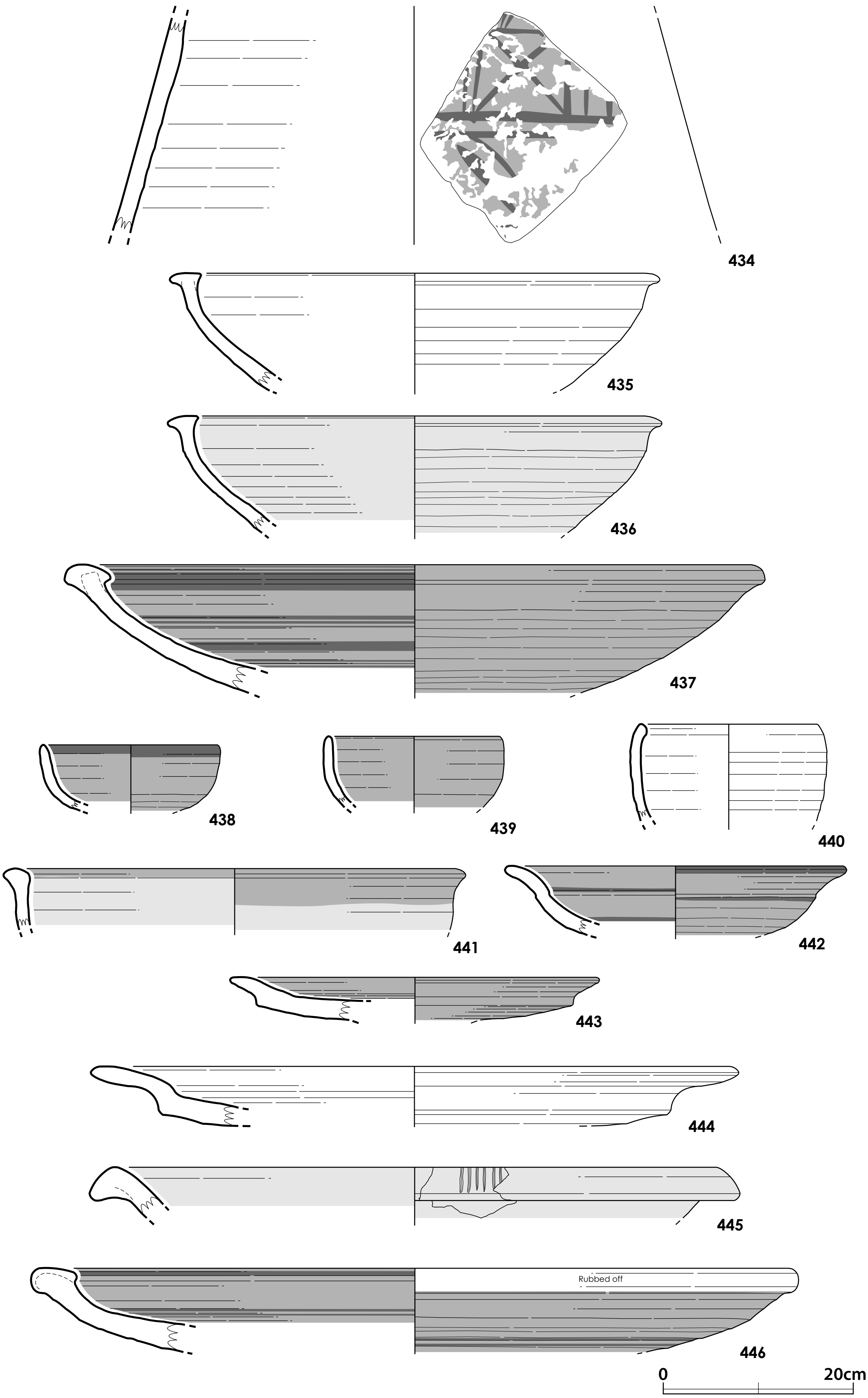


Figure 6.90 Harappan pottery from Period IV, Central area

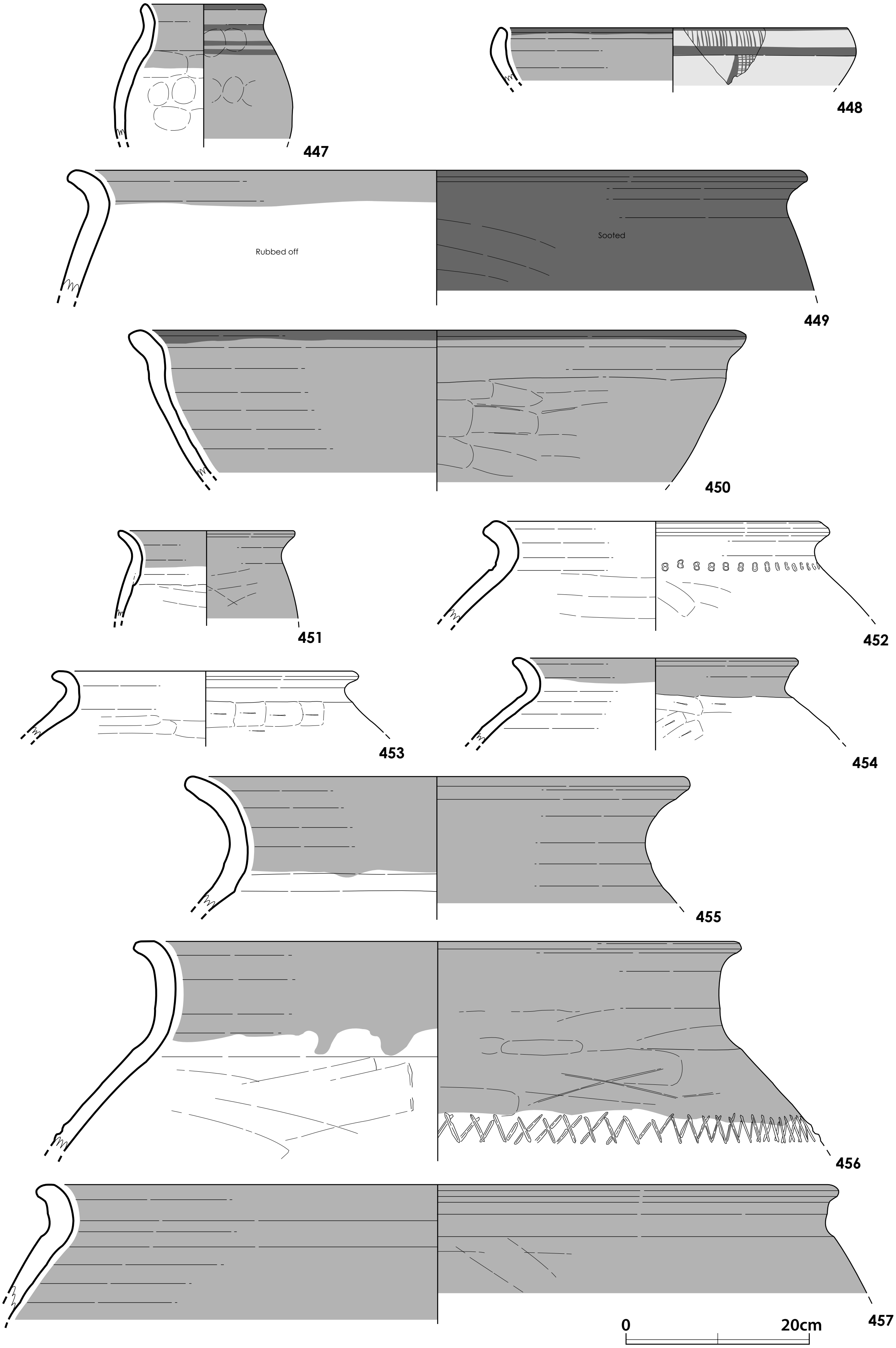


Figure 6.91 Non-Harappan pottery from Period IV, Central area

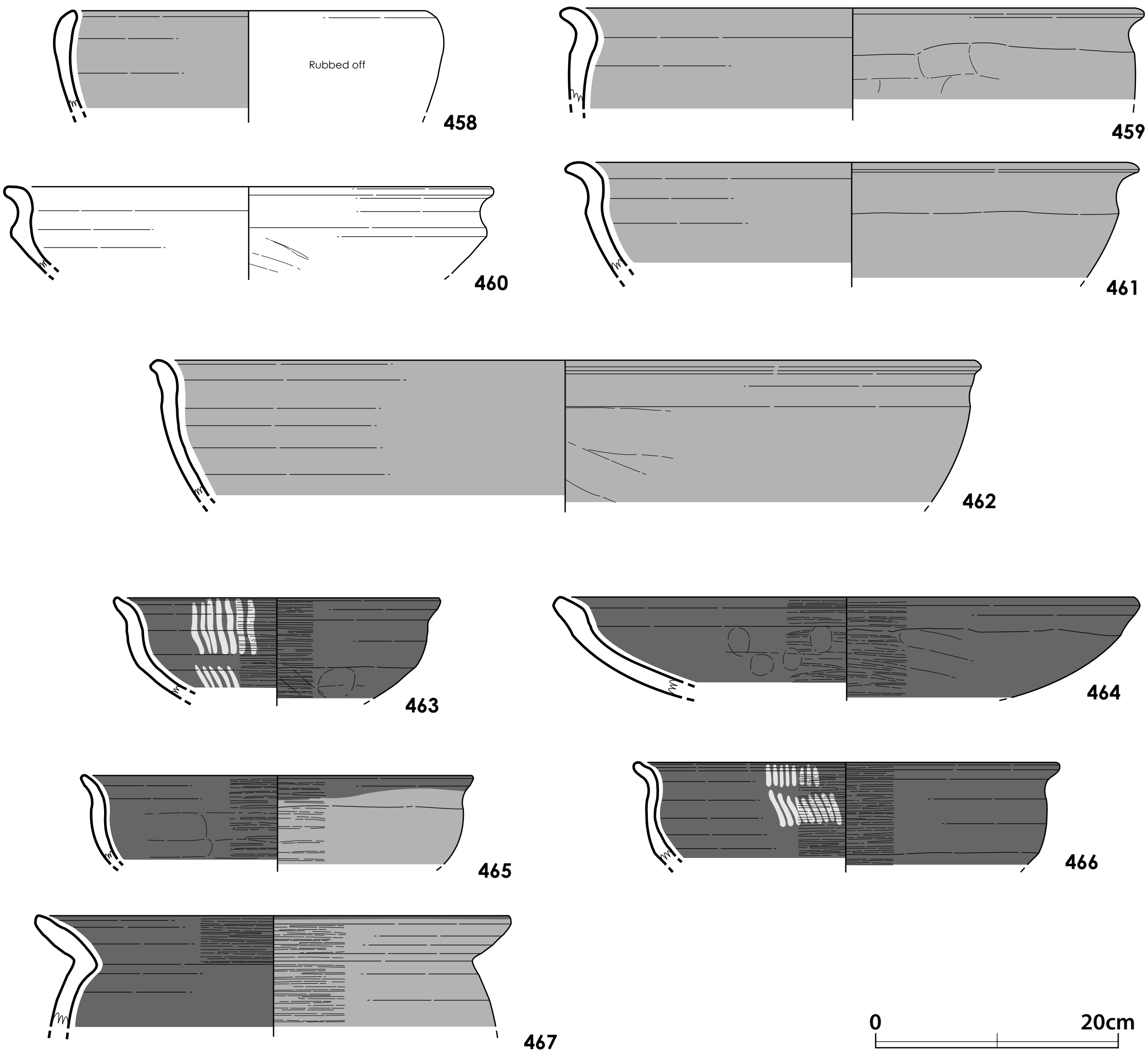


Figure 6.92 Non-Harappan pottery from Period IV, Central area

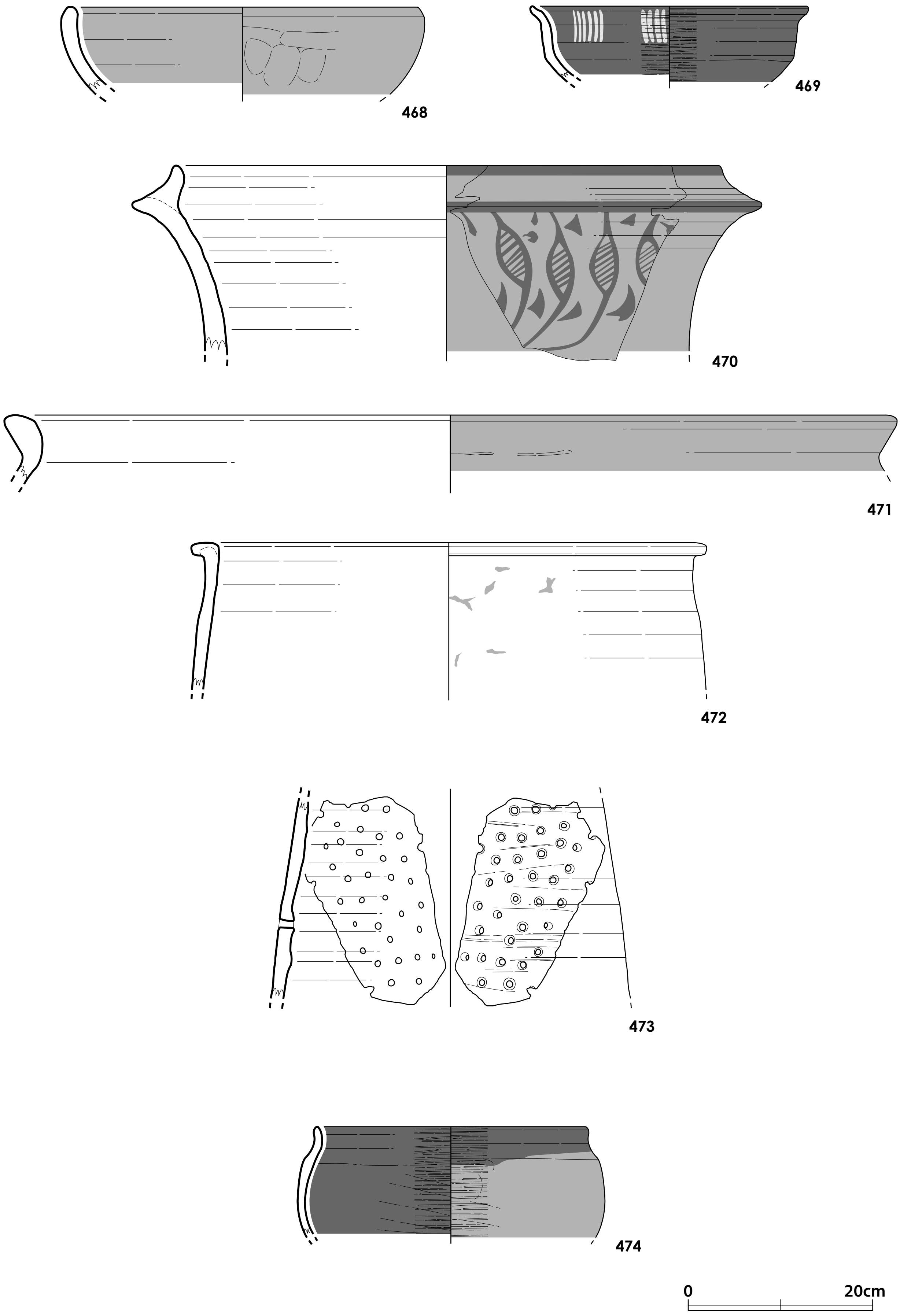


Figure 6.93 Harappan pottery from Period V, Central area

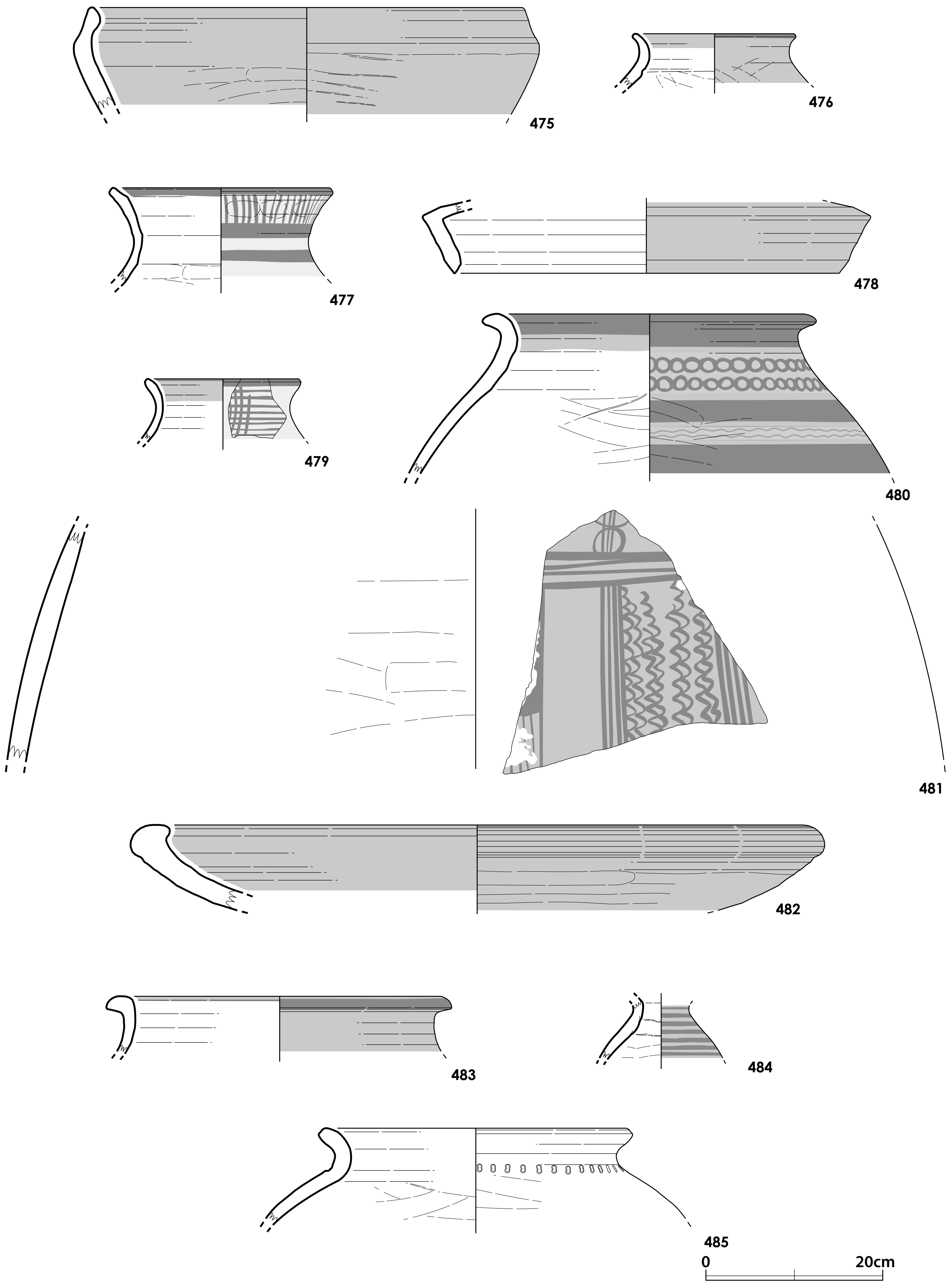


Figure 6.94 Non-Harappan pottery from uncertain period, Central area

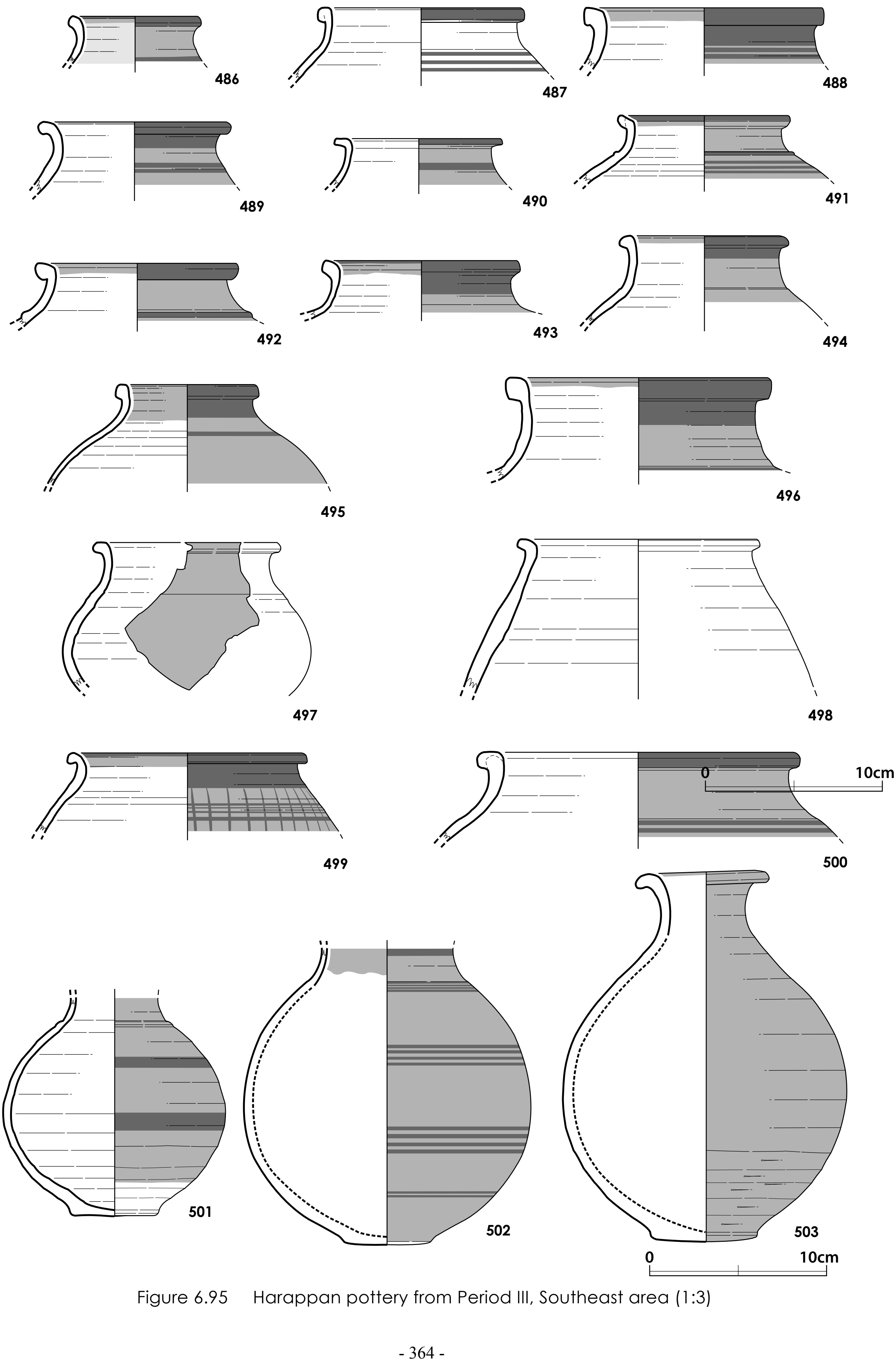


Figure 6.95 Harappan pottery from Period III, Southeast area (1:3)

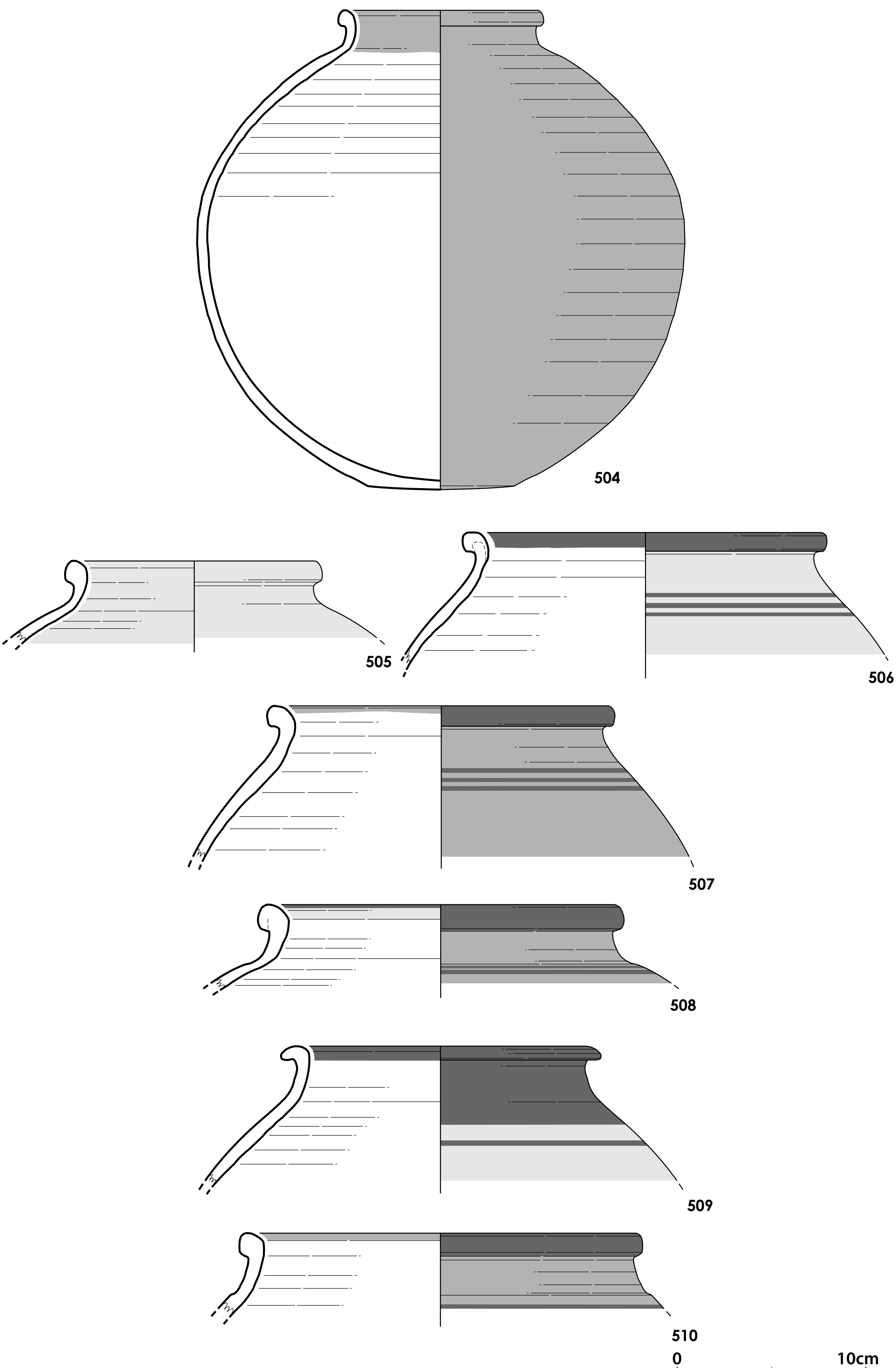


Figure 6.96 Harappan pottery from Period III, Southeast area (1:3)

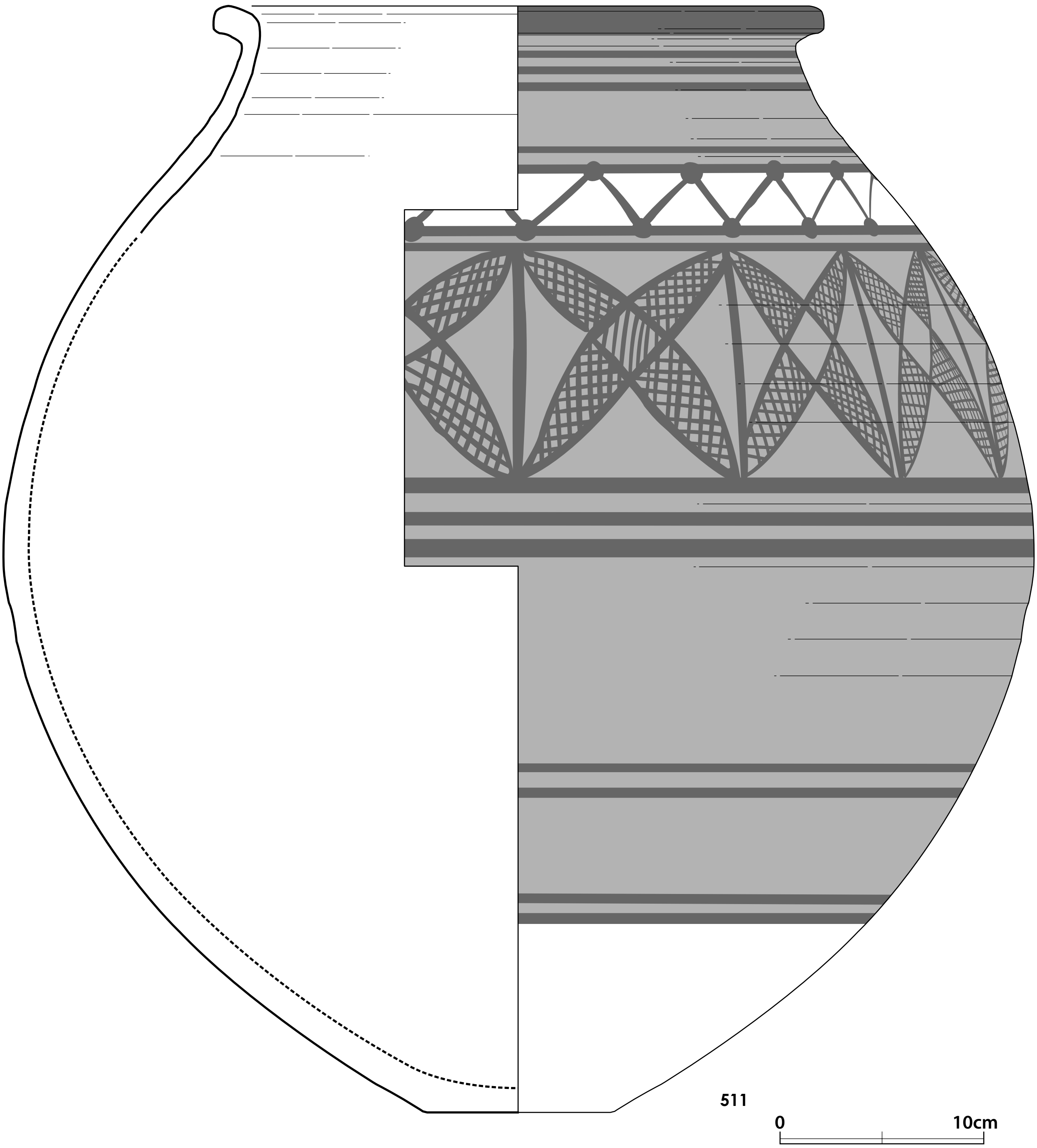


Figure 6.97 Harappan pottery from Period III, Southeast area (1:3)

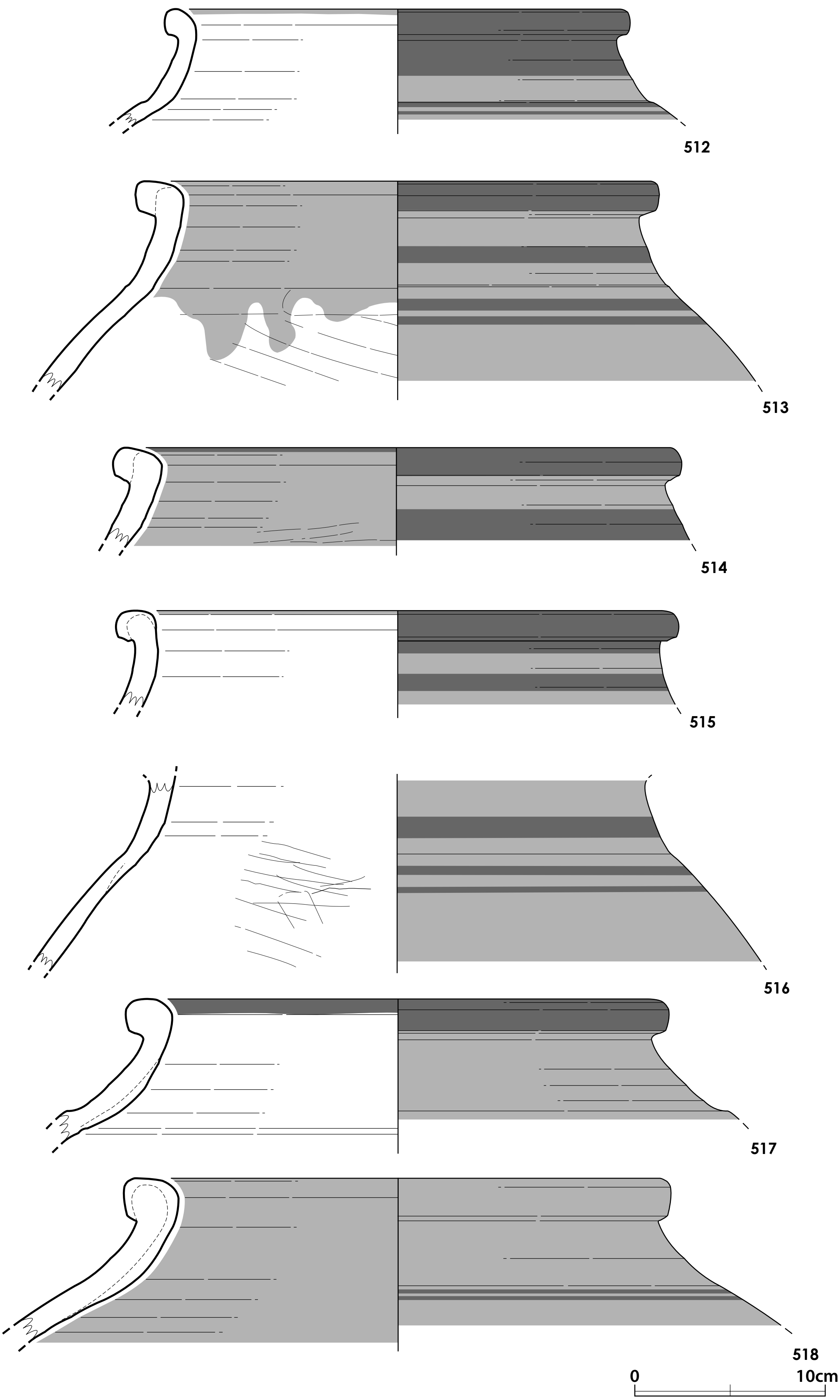


Figure 6.98 Harappan pottery from Period III, Southeast area (1:3)

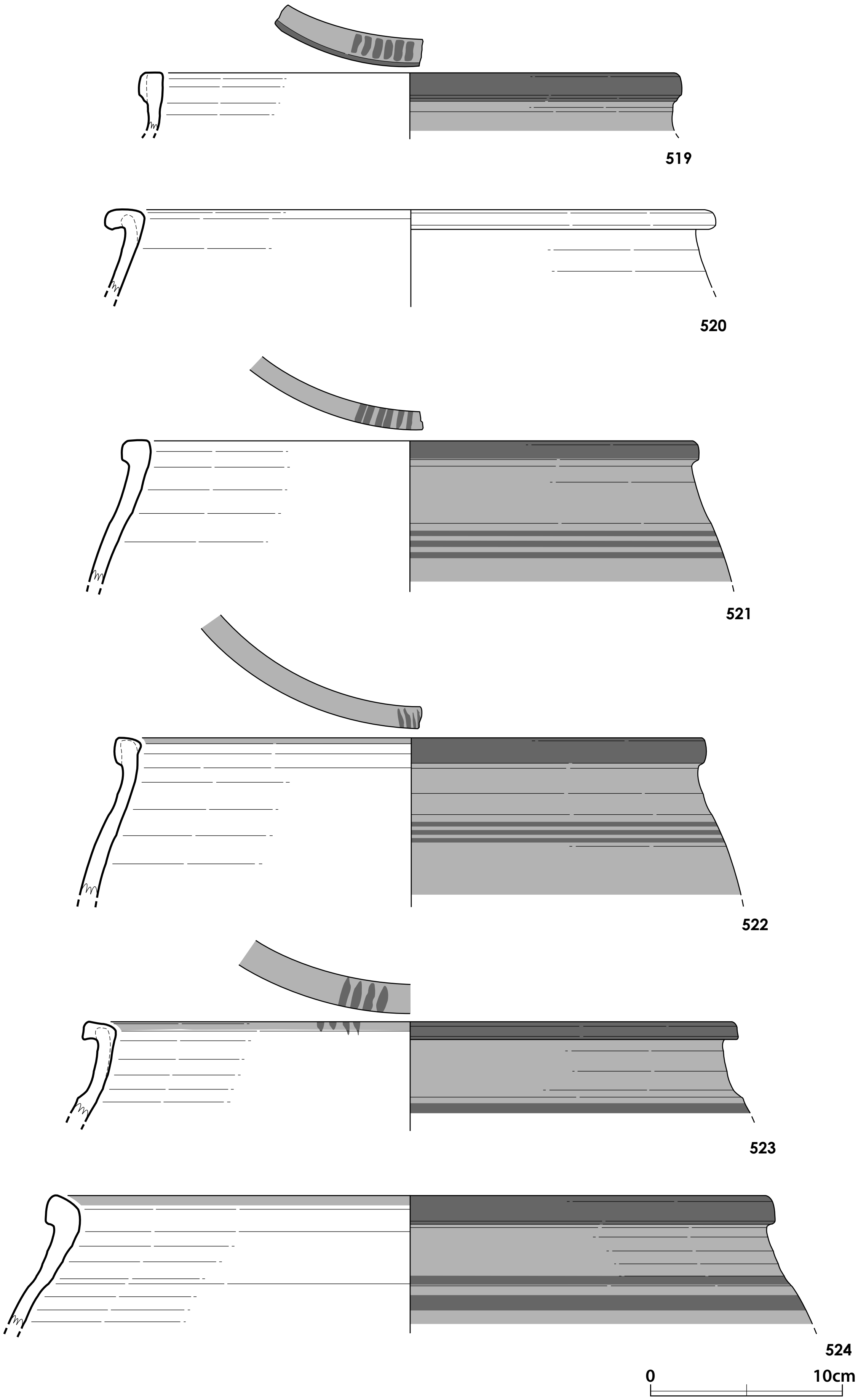


Figure 6.99 Harappan pottery from Period III, Southeast area (1:3)

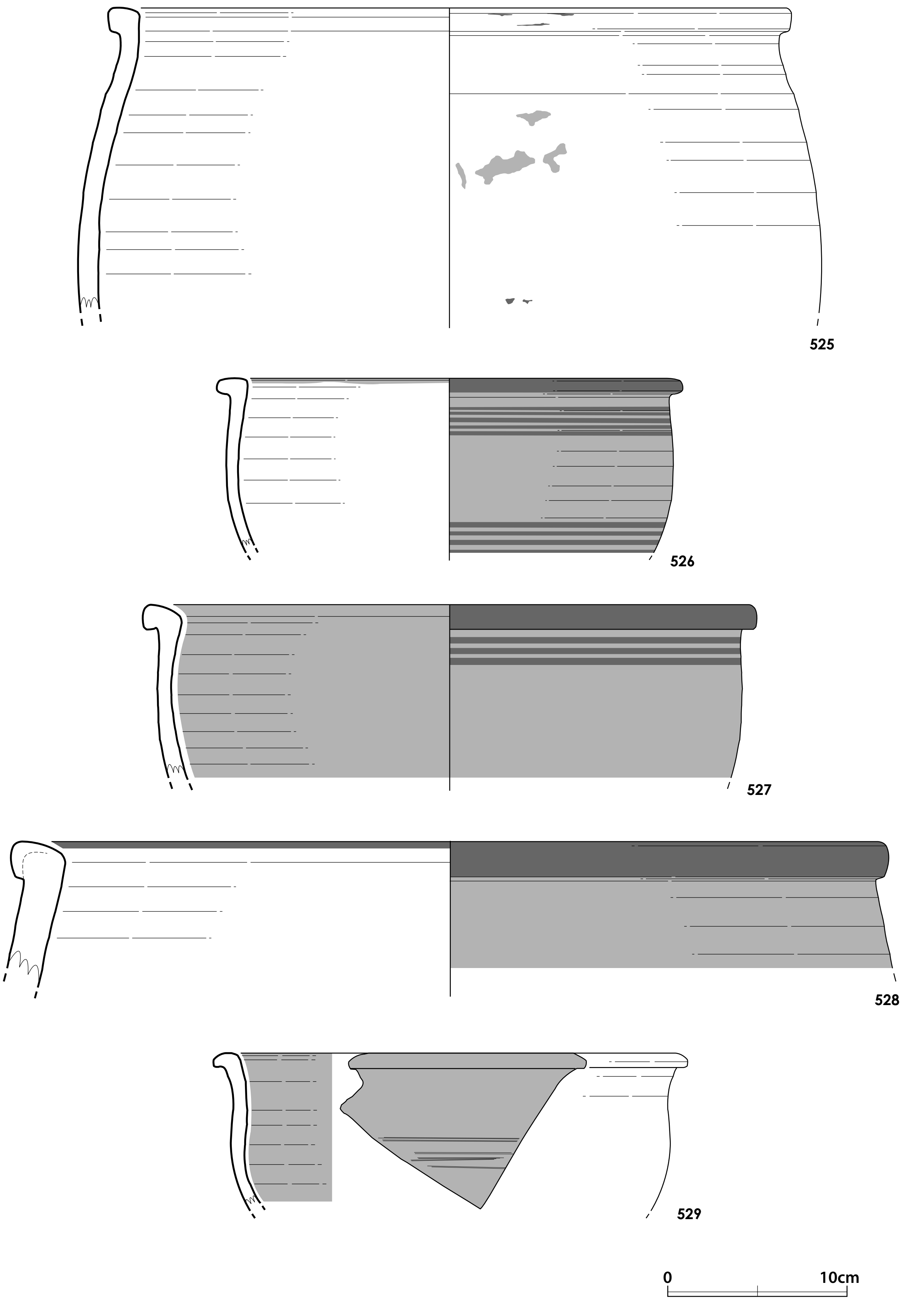


Figure 6.100 Harappan pottery from Period III, Southeast area (1:3)

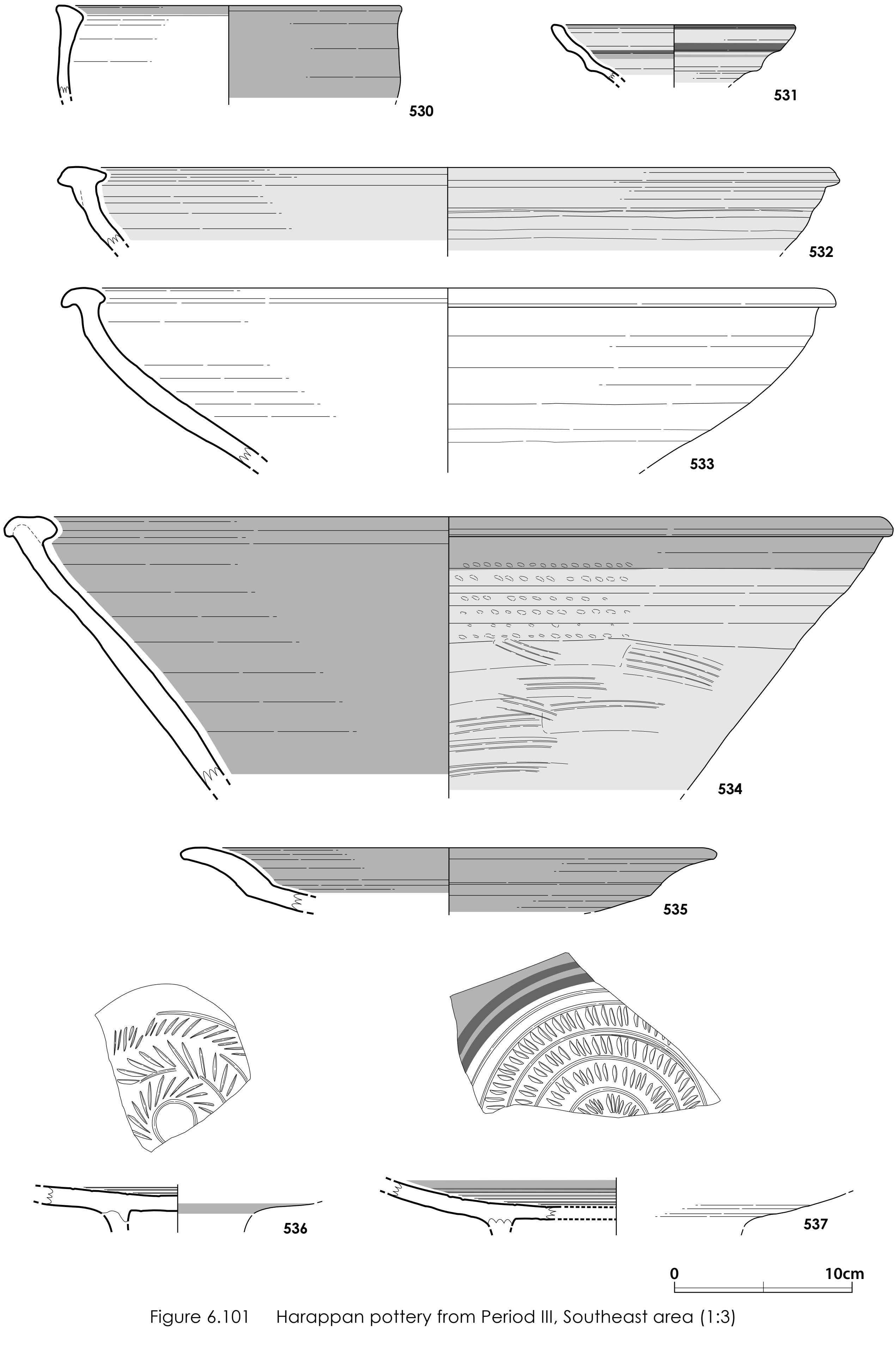


Figure 6.101 Harappan pottery from Period III, Southeast area (1:3)

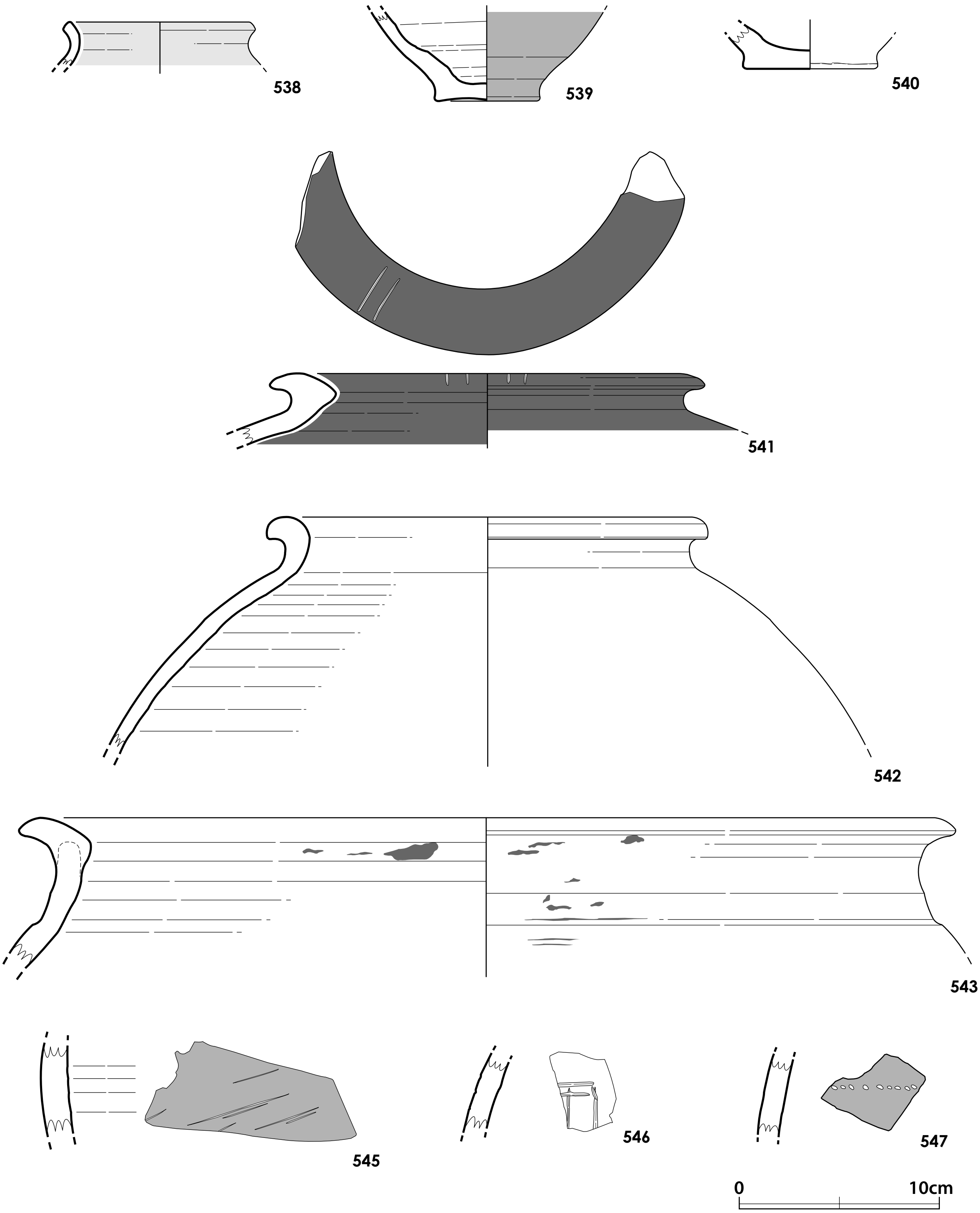


Figure 6.102 Harappan pottery from Period III, Southeast area (1:3)

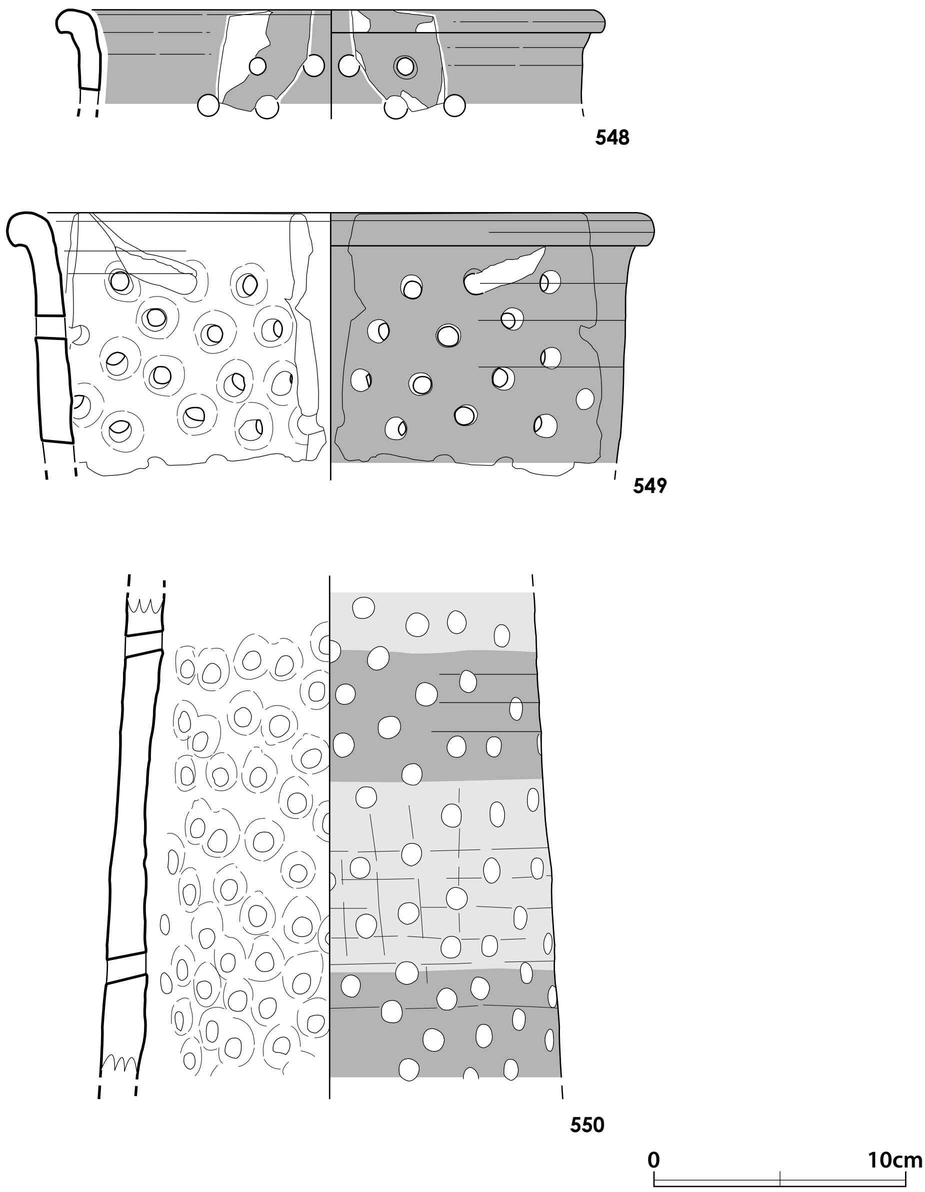


Figure 6.103 Harappan pottery from Period III, Southeast area (1:3)

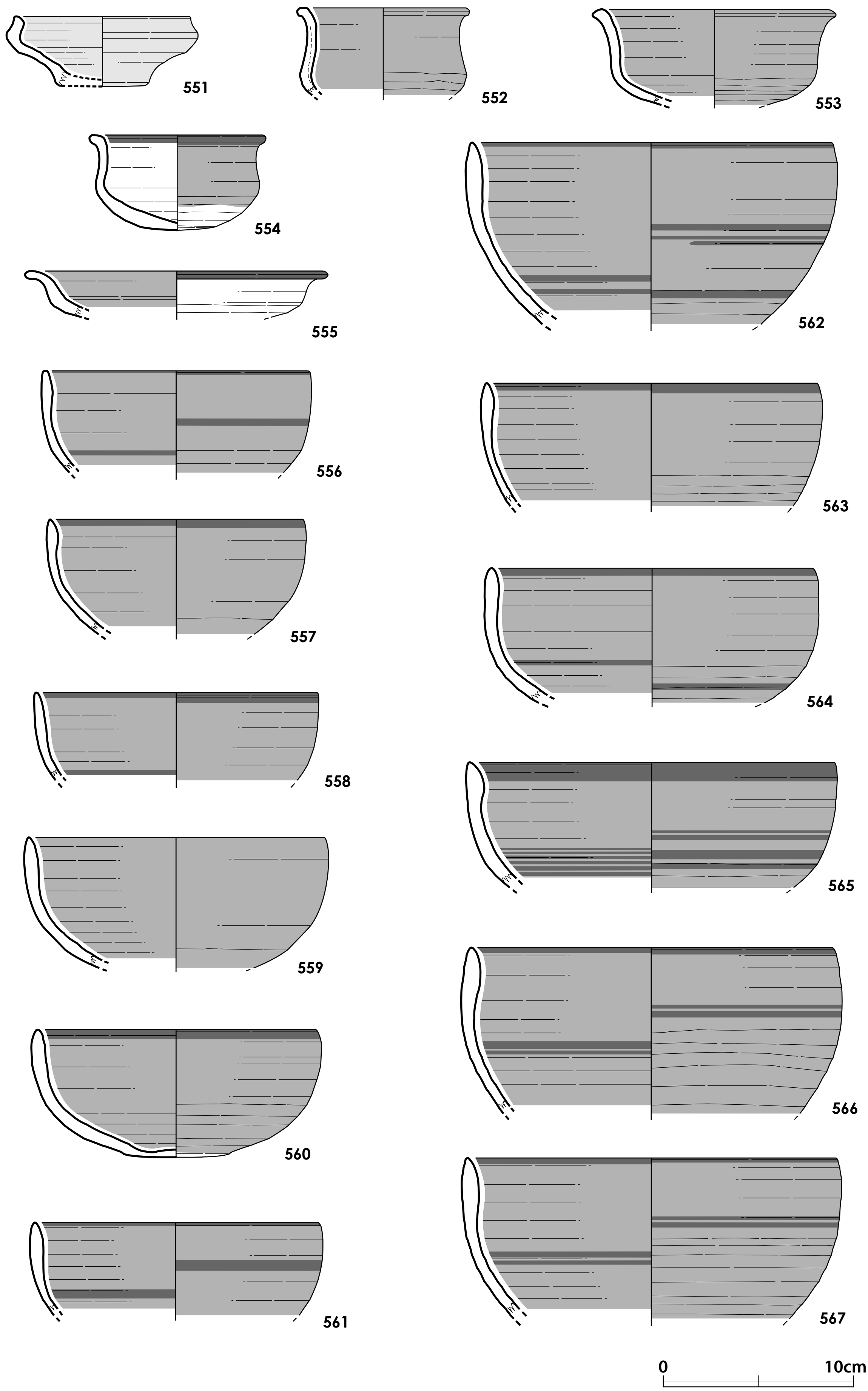


Figure 6.104 Harappan pottery from Period III, Southeast area (1:3)

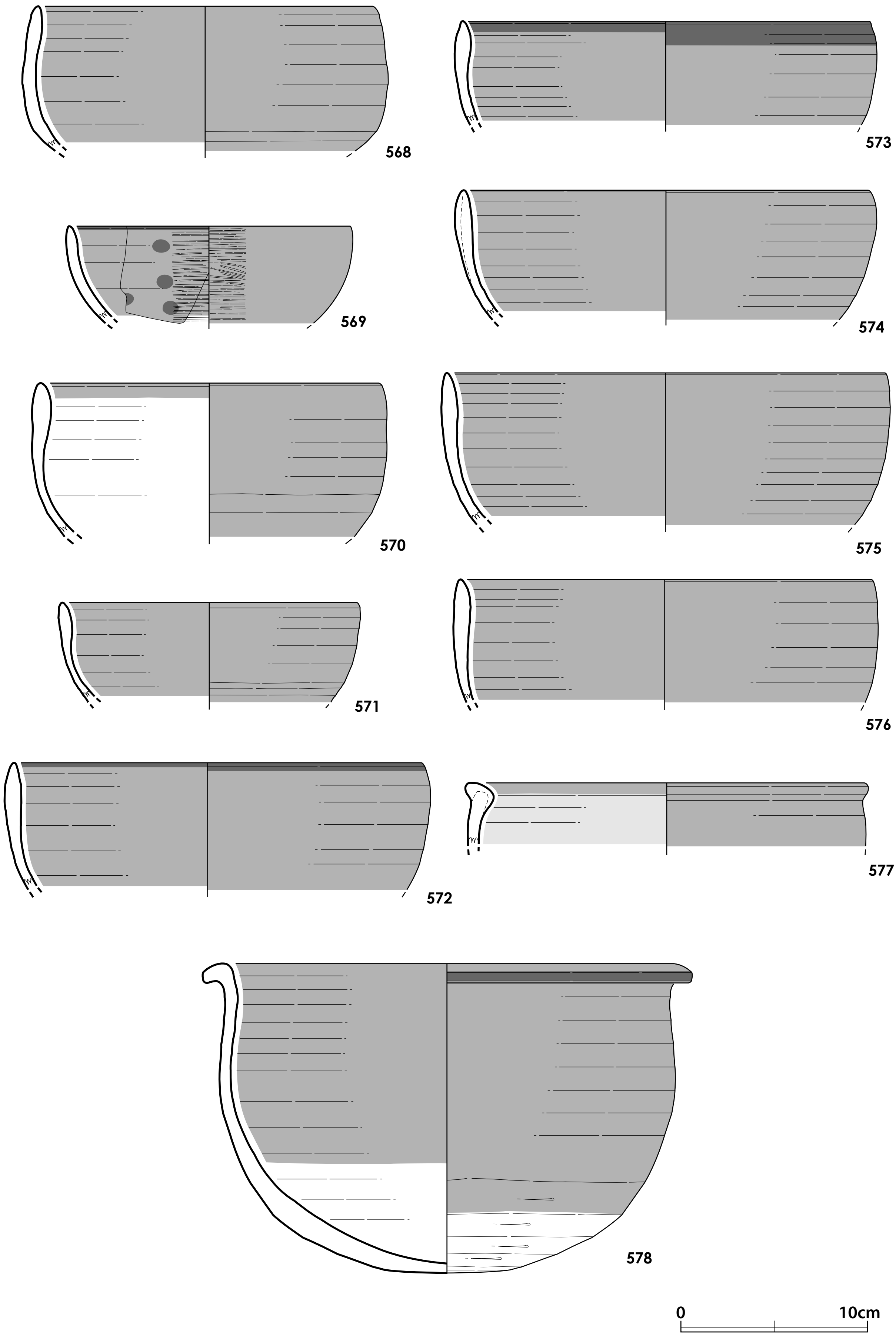


Figure 6.105 Harappan pottery from Period III, Southeast area (1:3)

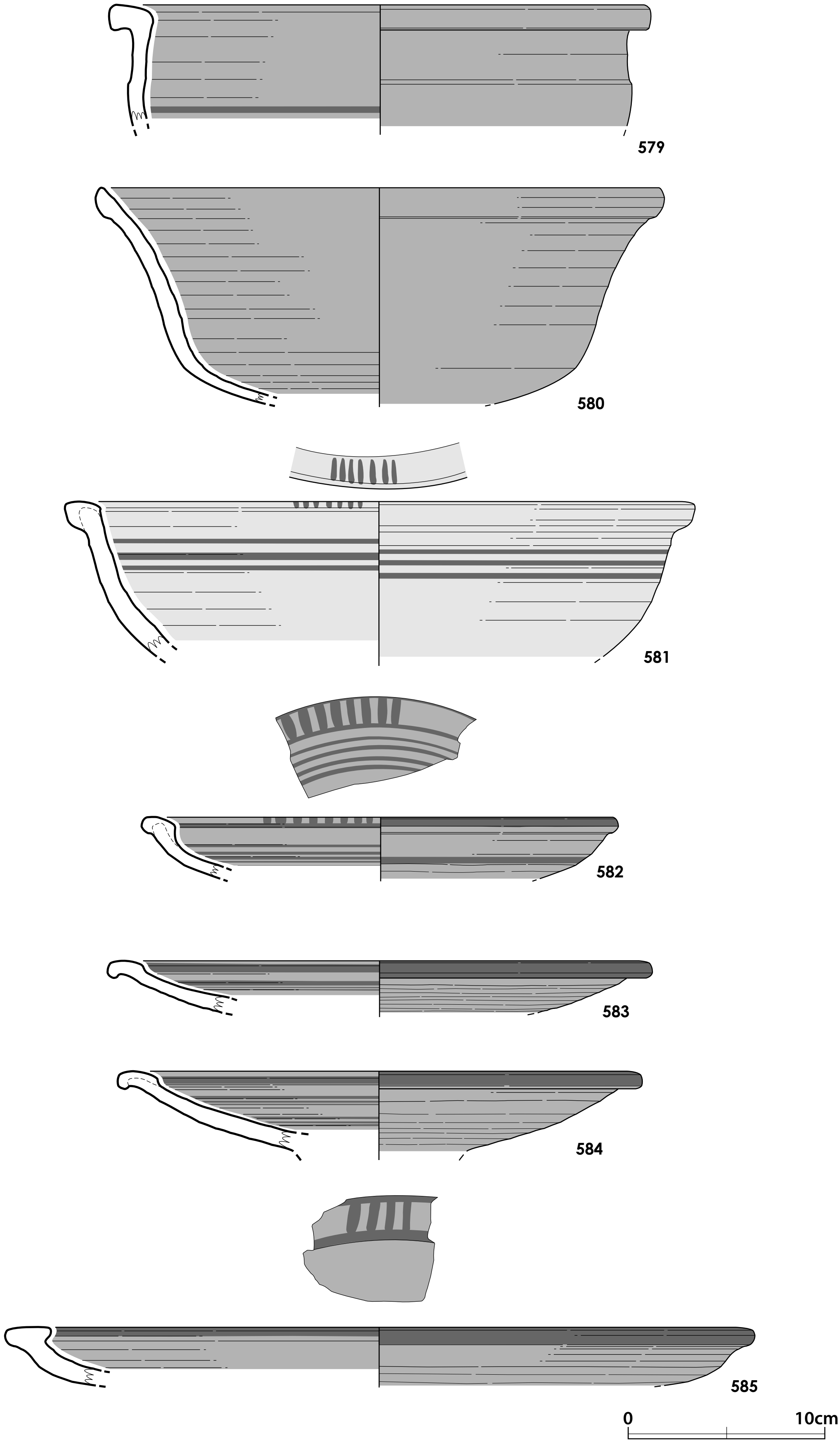


Figure 6.106 Harappan pottery from Period III, Southeast area (1:3)

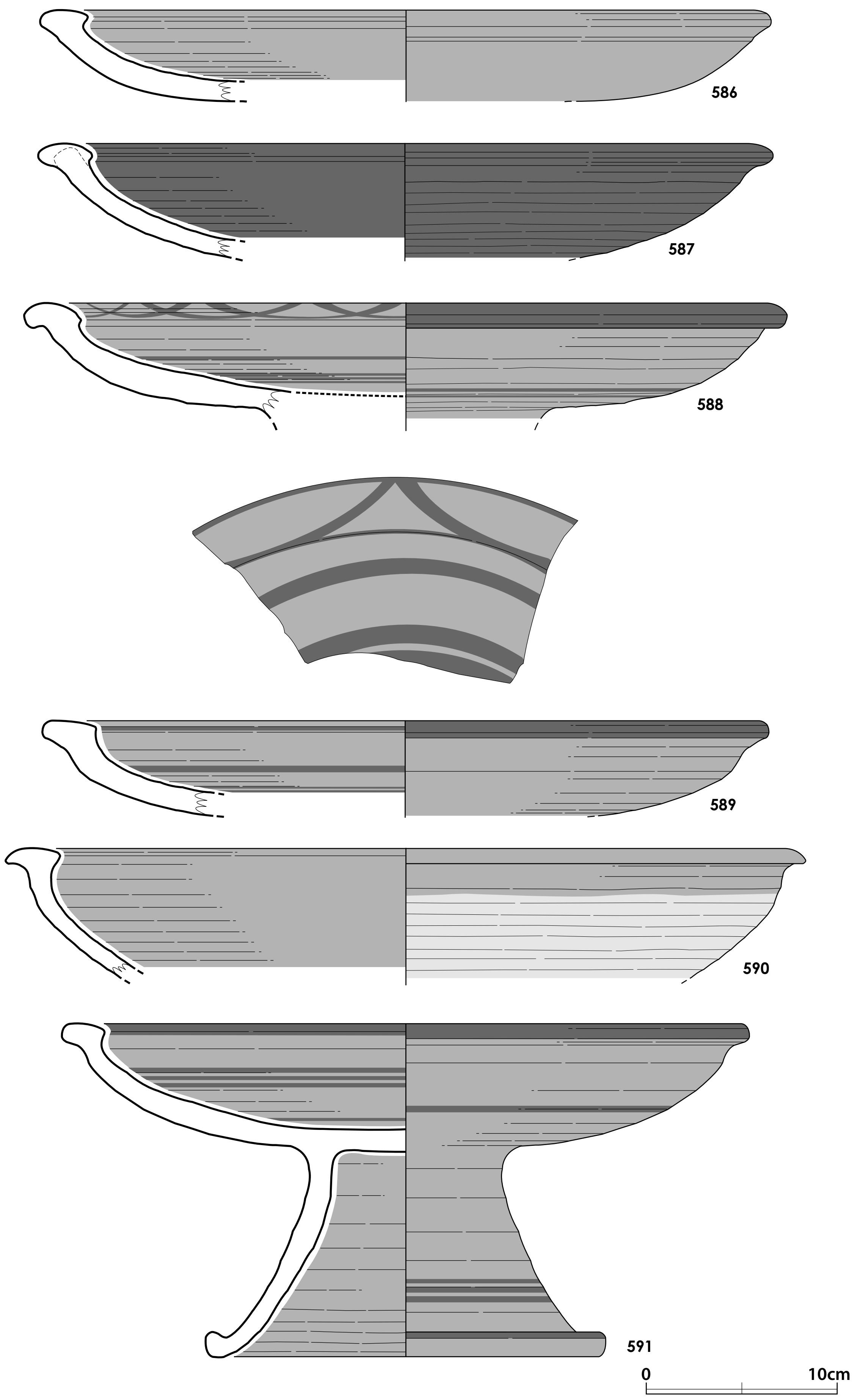


Figure 6.107　　Harappan pottery from Period III, Southeast area (1:3)

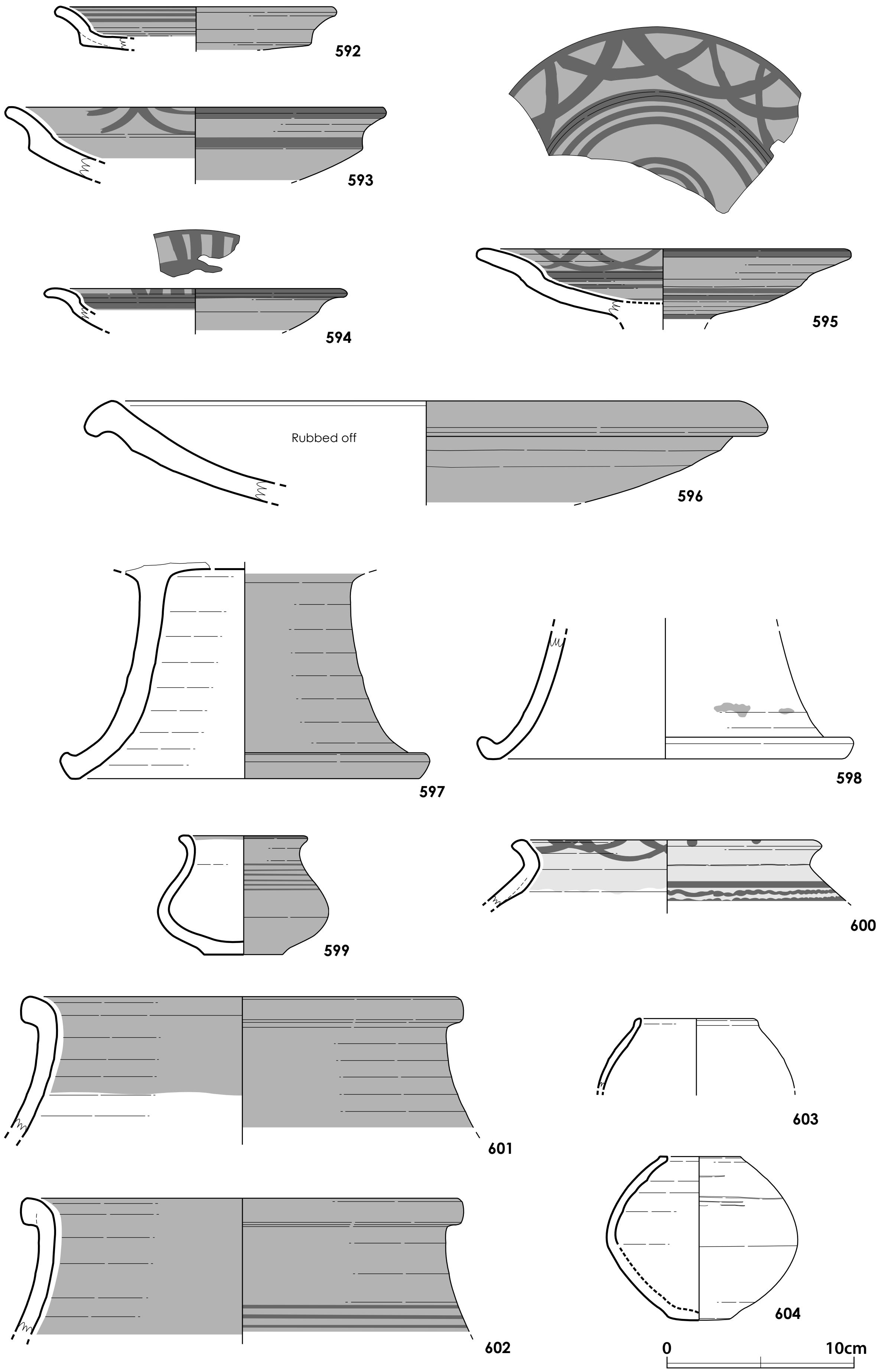


Figure 6.108 Harappan pottery from Period III, Southeast area (1:3)

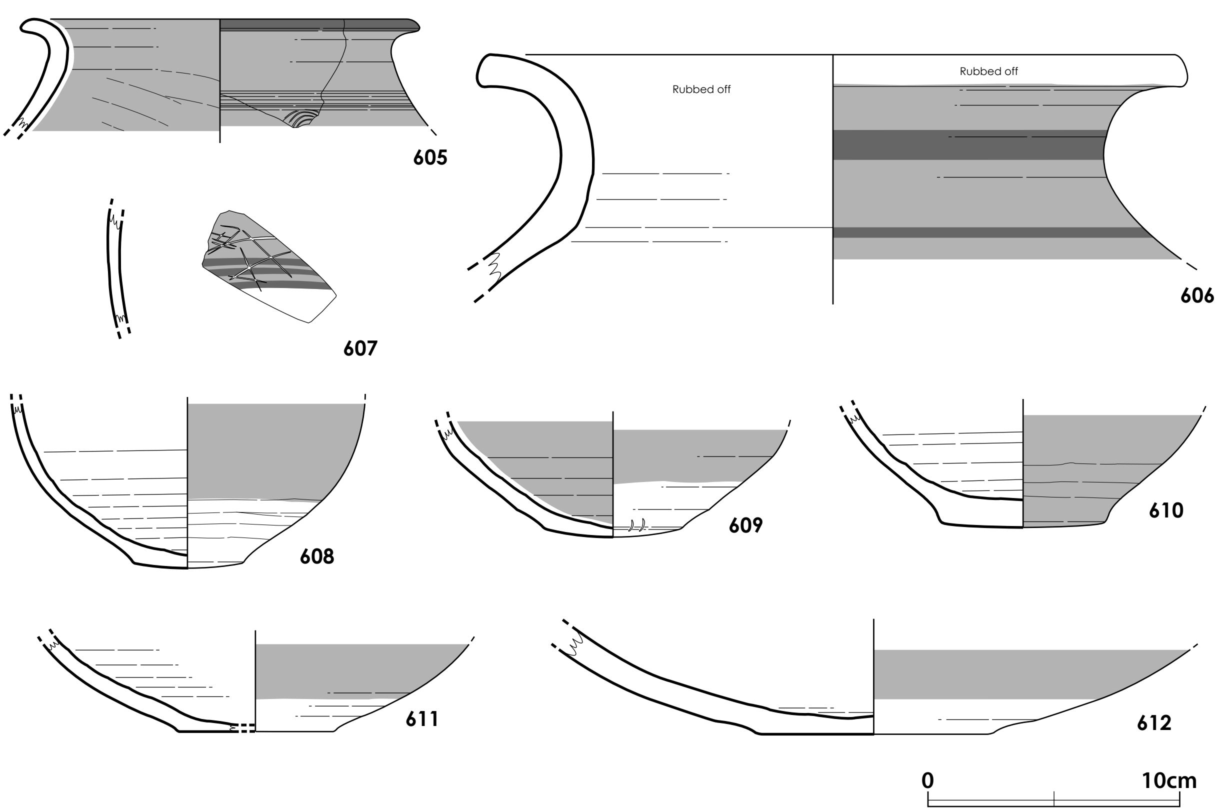


Figure 6.109 Harappan pottery from Period III, Southeast area (1:3)

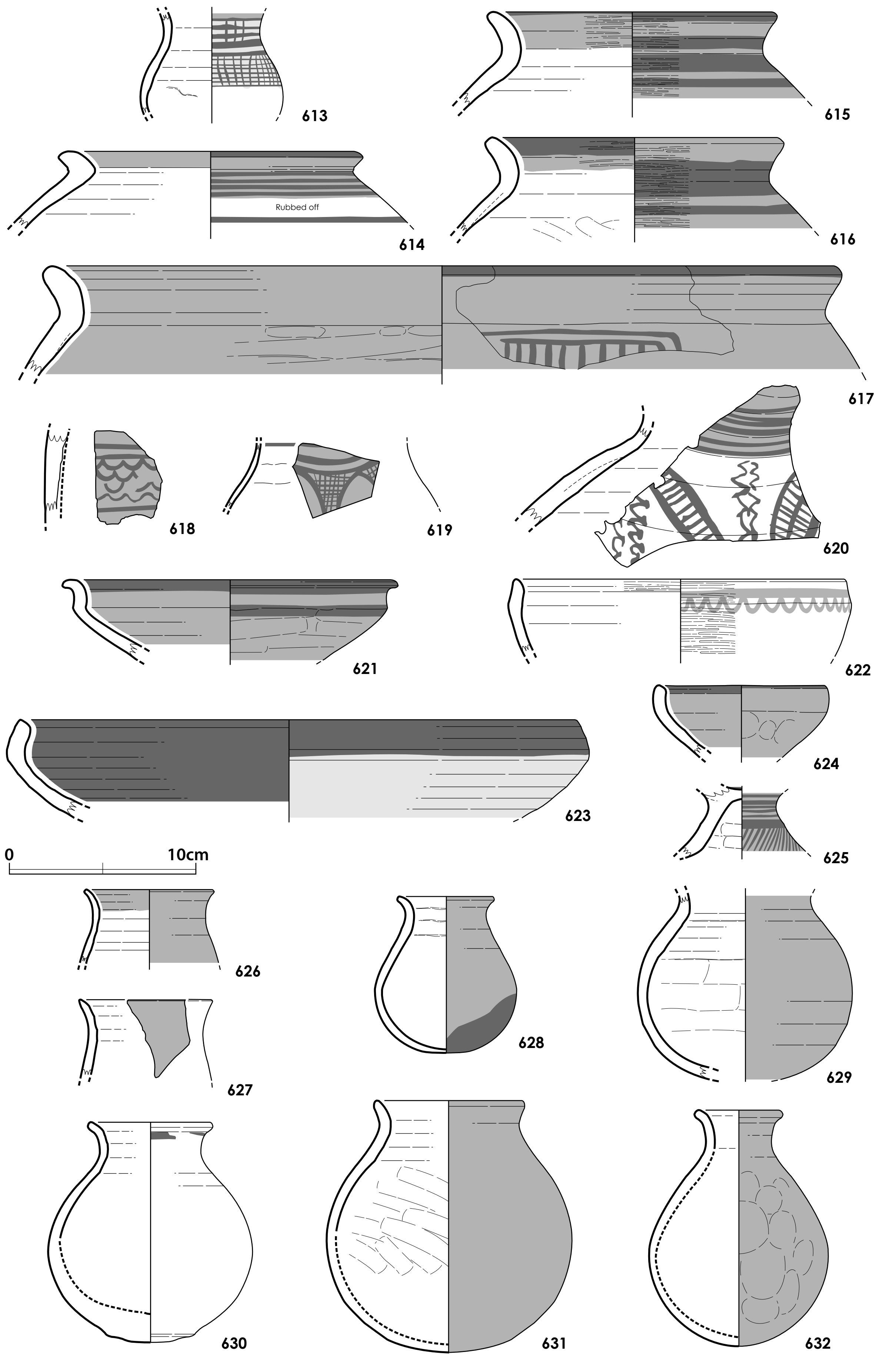


Figure 6.110 Non-Harappan pottery from Period III, Southeast area (1:3)

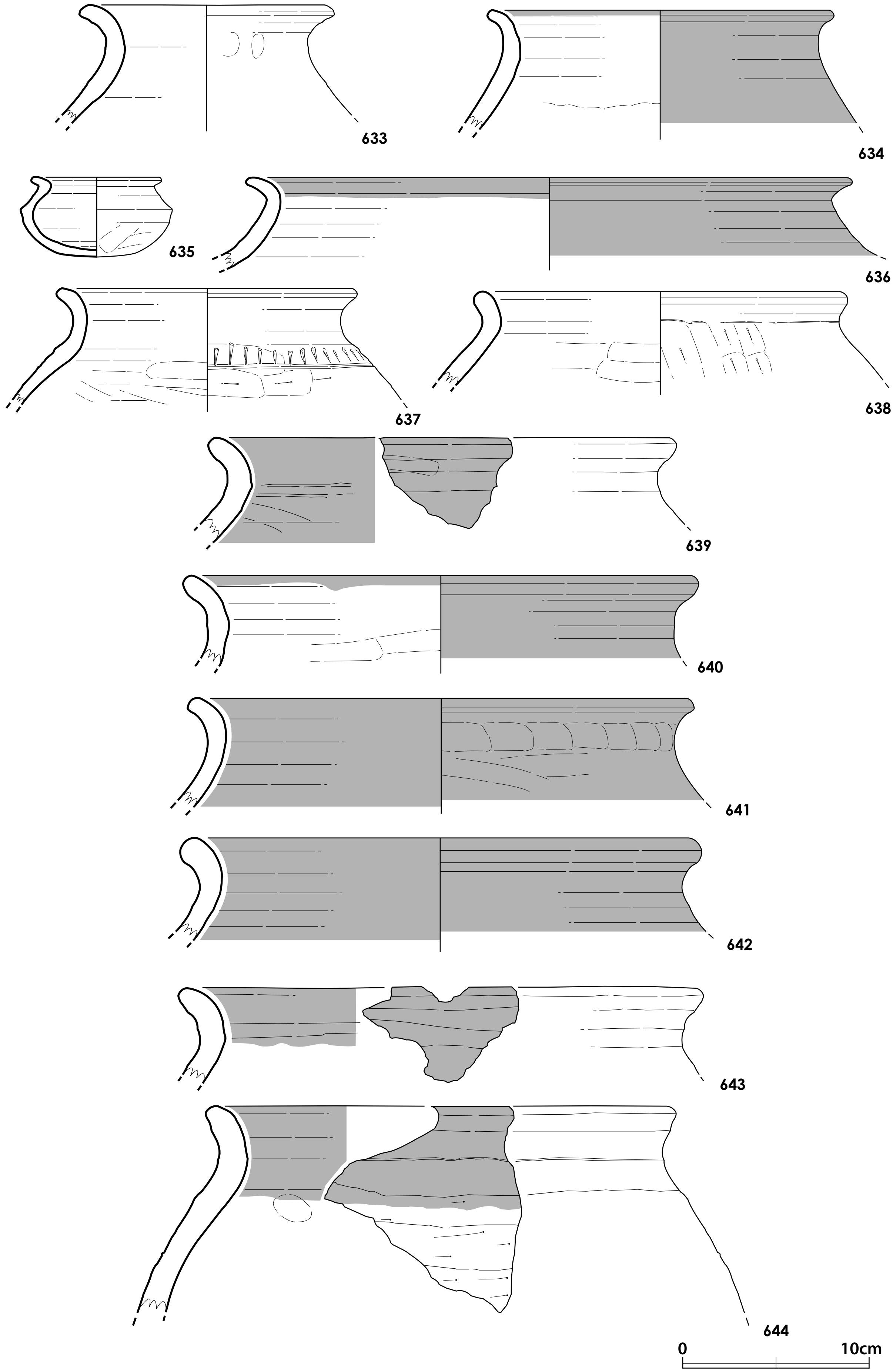


Figure 6.111 Non-Harappan pottery from Period III, Southeast area (1:3)

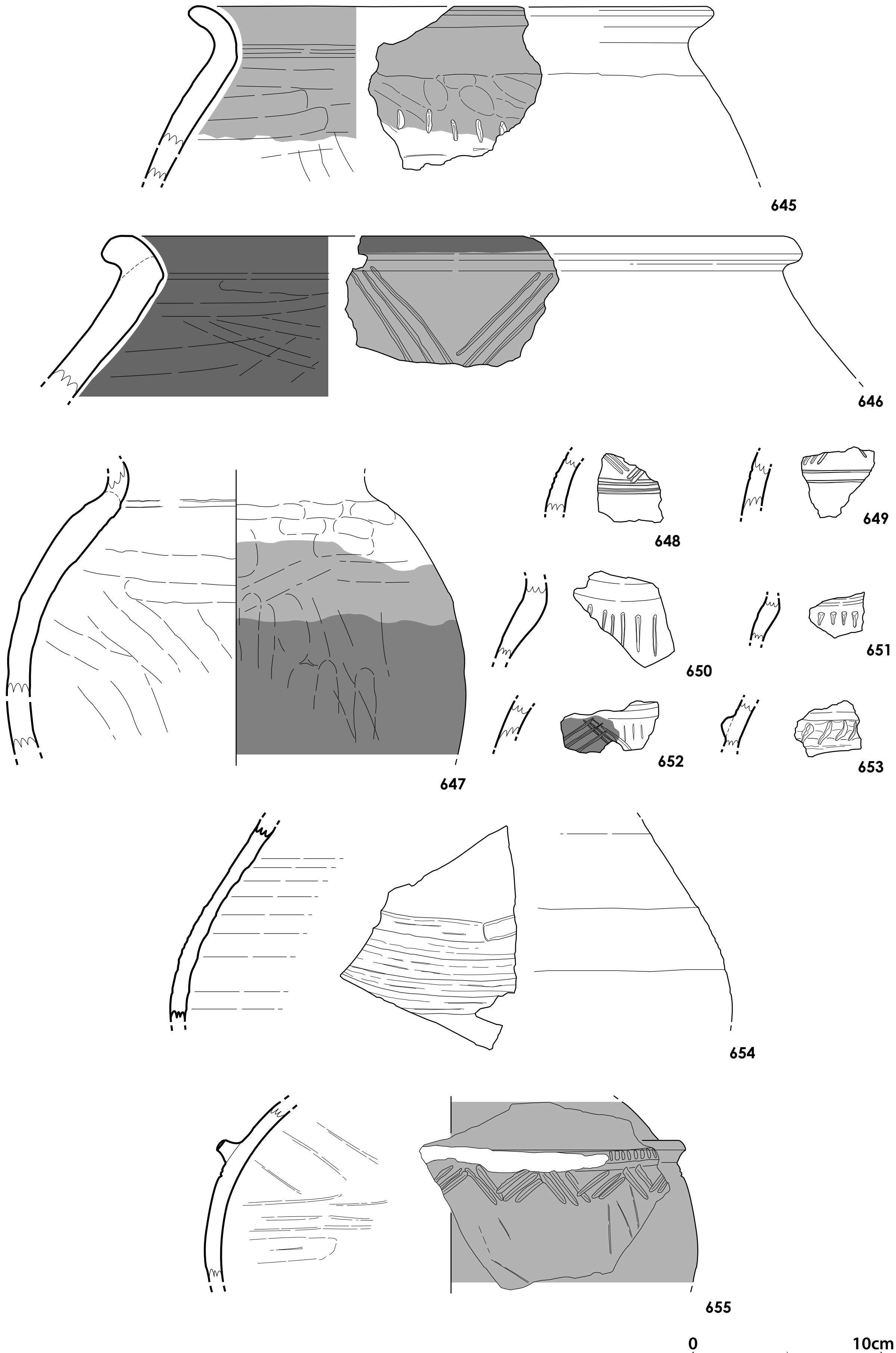


Figure 6.112 Non-Harappan pottery from Period III, Southeast area (1:3)

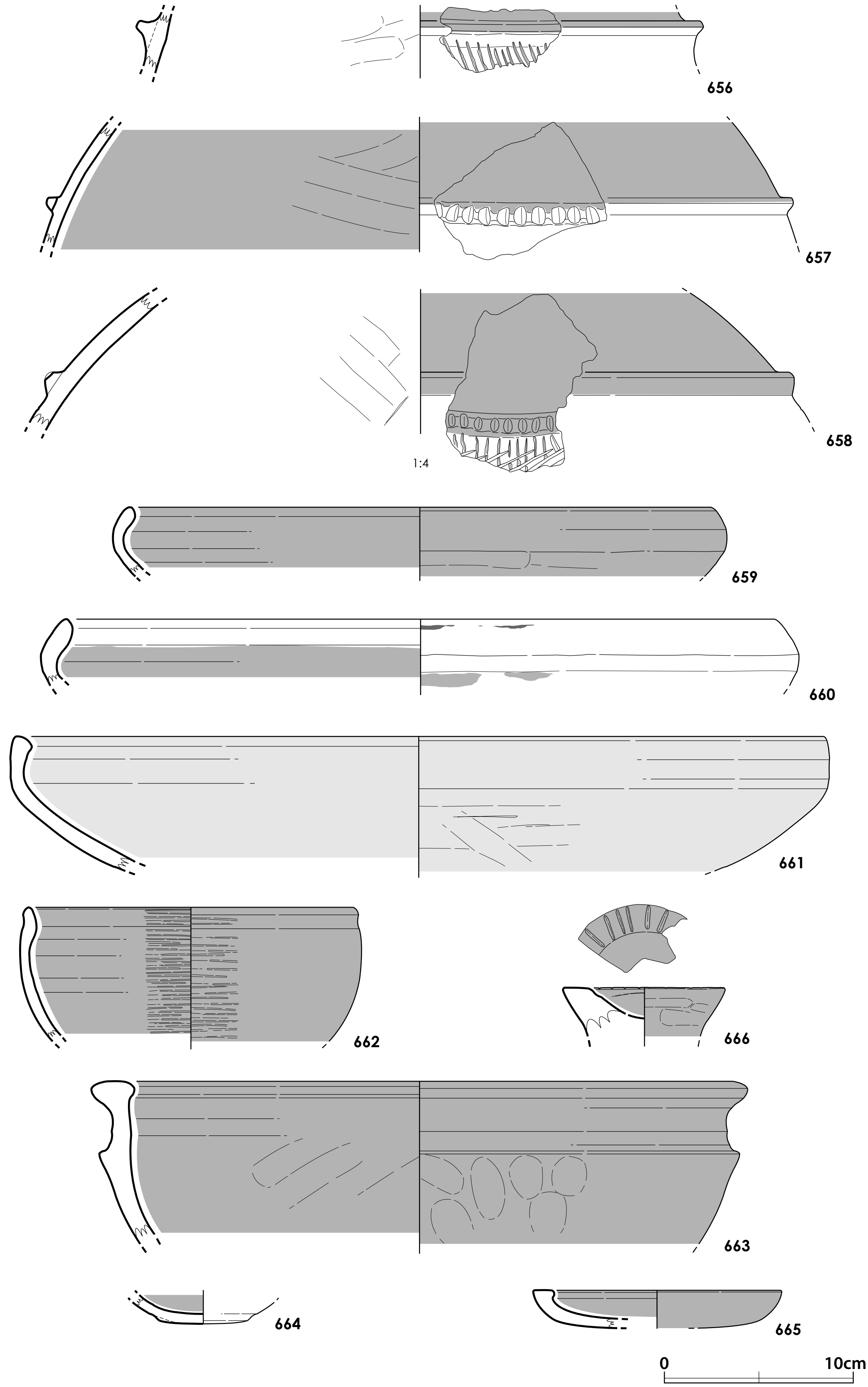


Figure 6.113 Non-Harappan pottery from Period III, Southeast area (1:3)

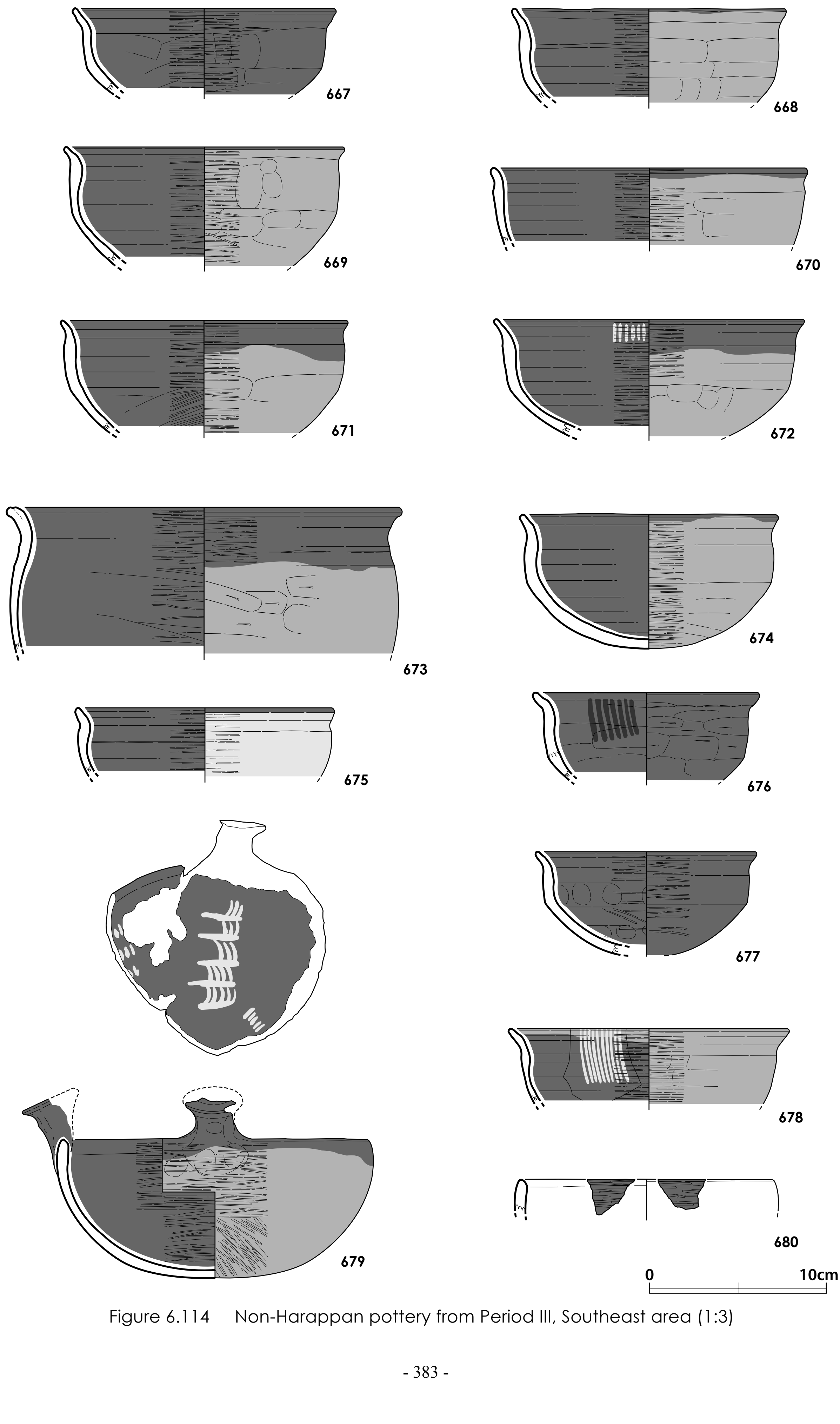


Figure 6.114 Non-Harappan pottery from Period III, Southeast area (1:3)

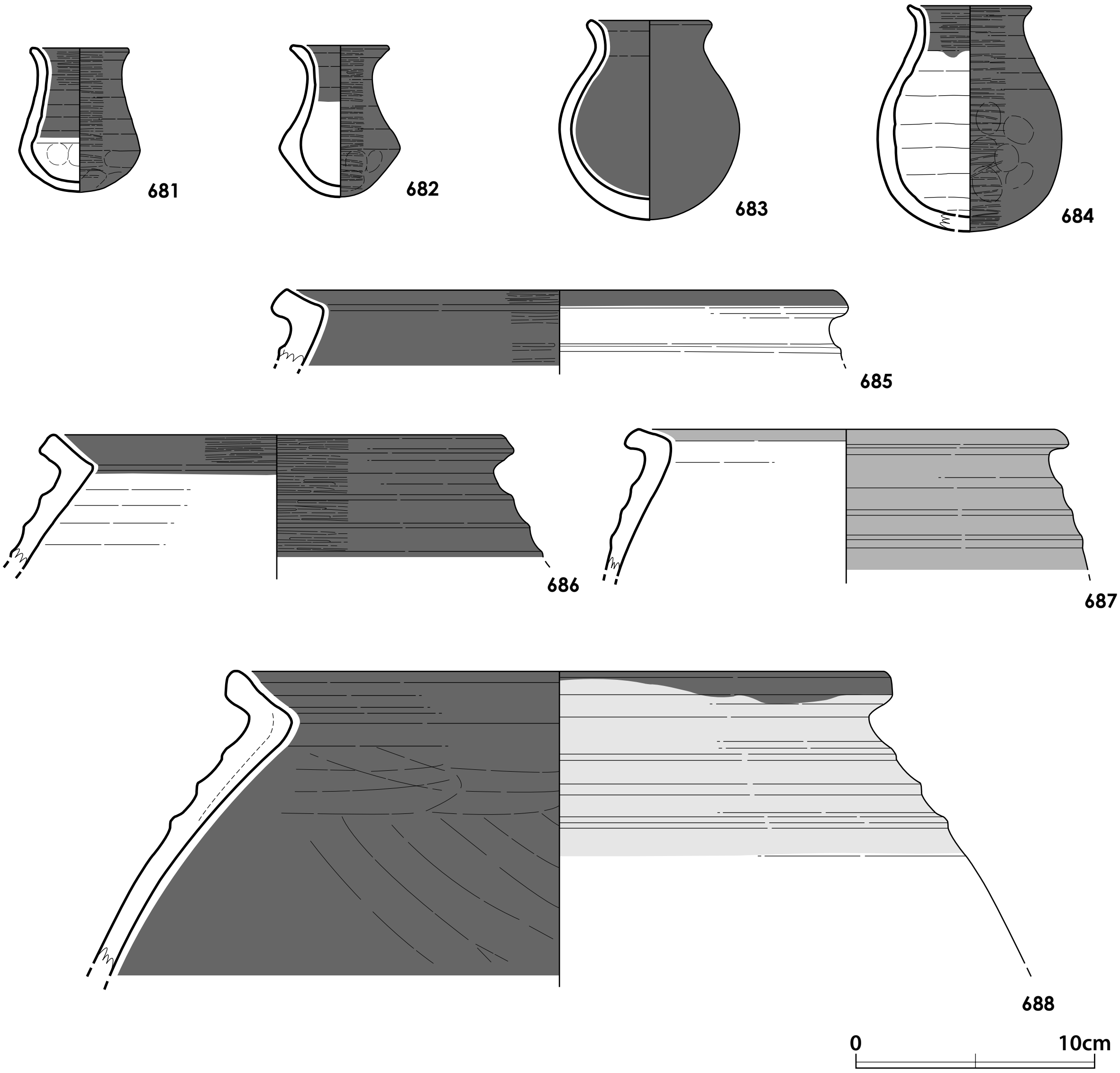


Figure 6.115 Non-Harappan pottery from Period III, Southeast area (1:3)

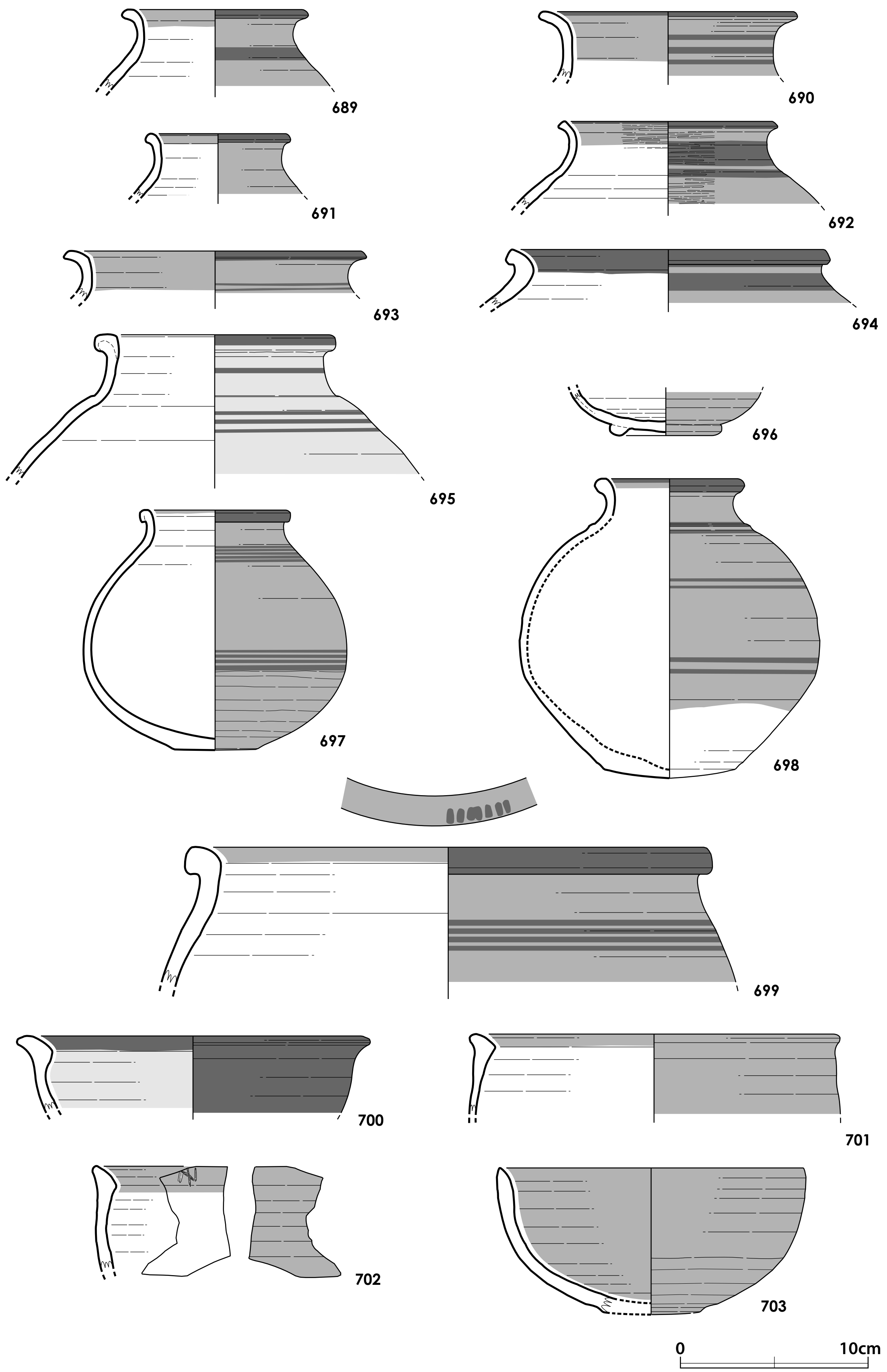


Figure 6.116 Harappan pottery from Period IIB, Northeast area (1:3)

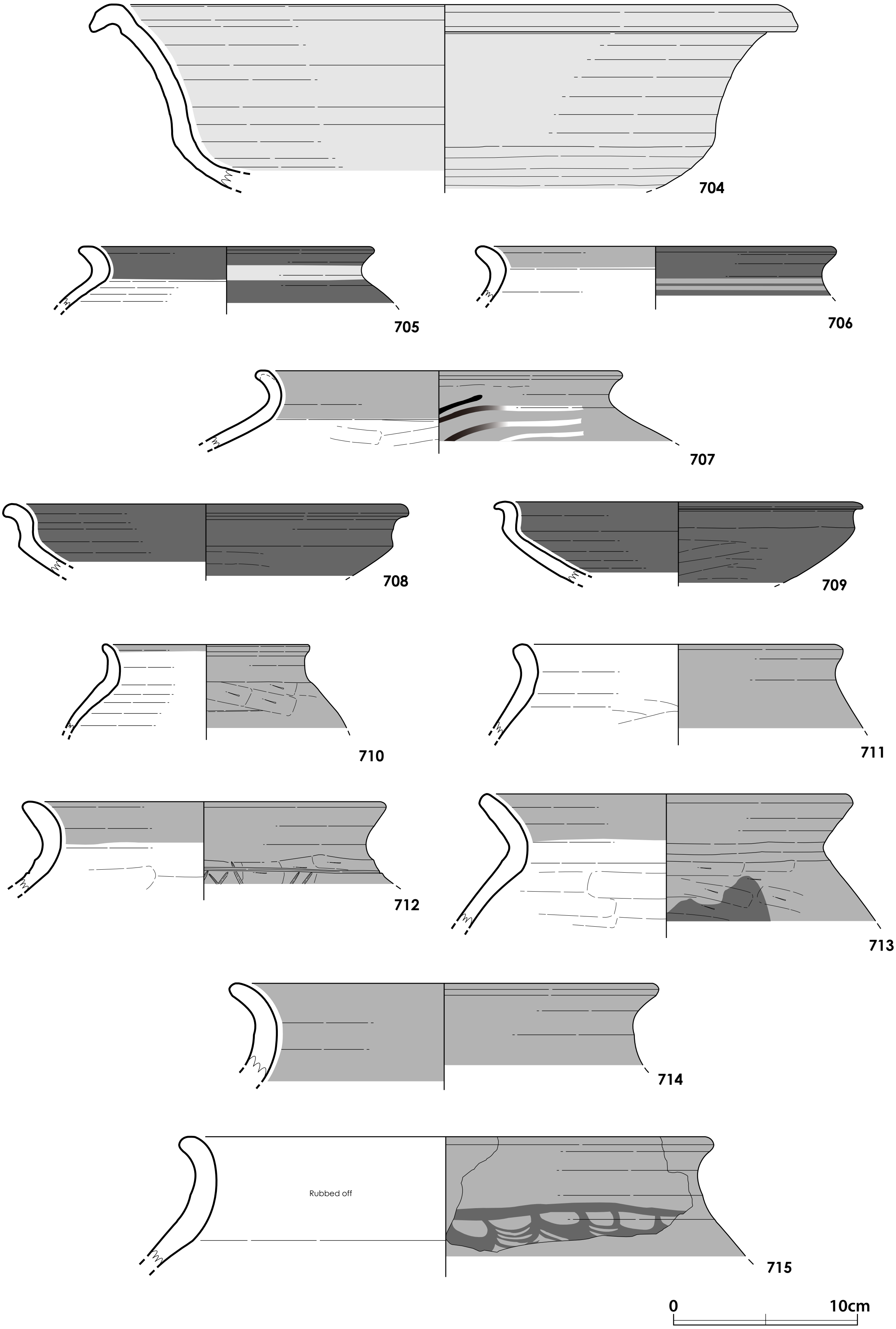


Figure 6.117 Non-Harappan pottery from Period IIB, Northeast area (1:3)

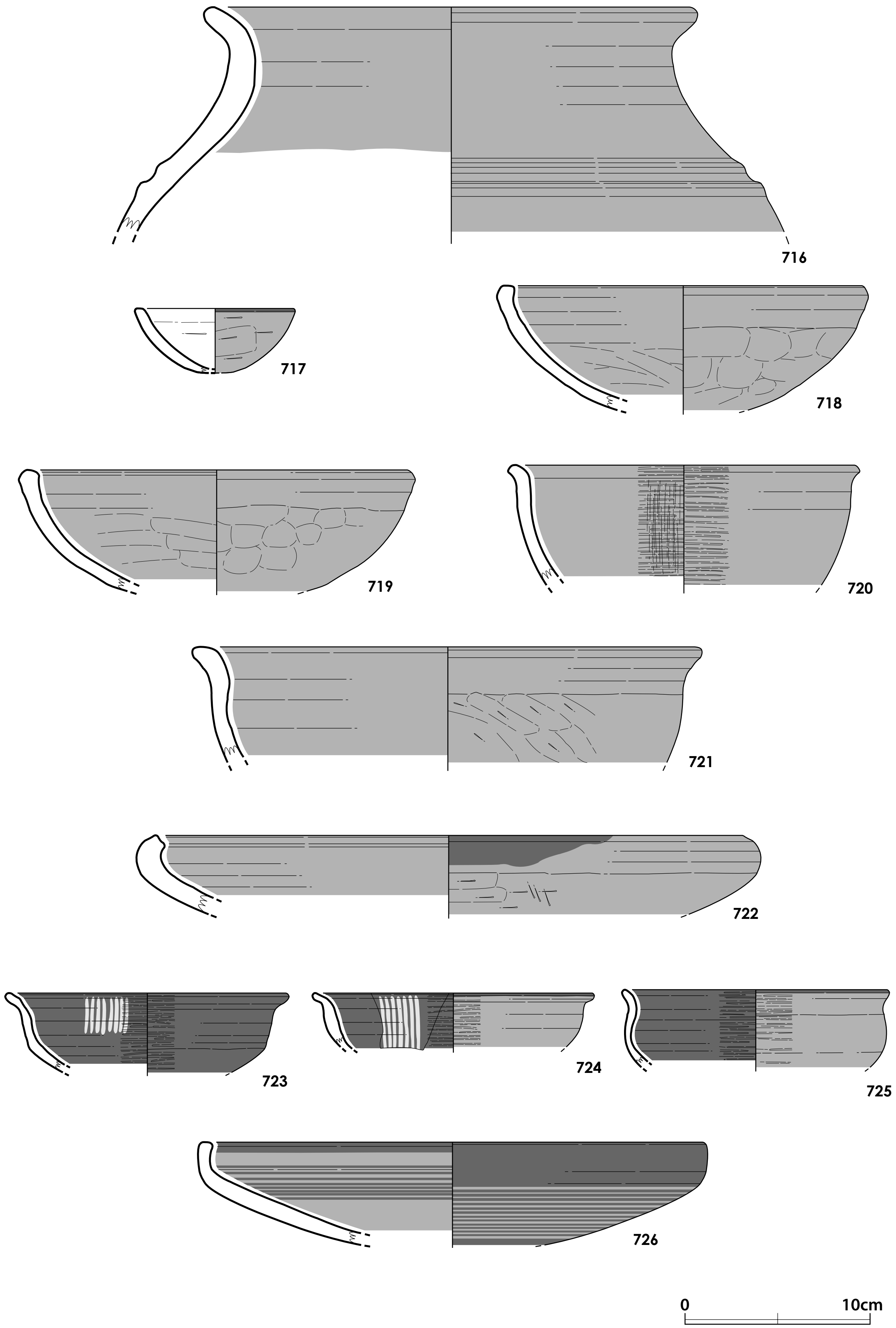


Figure 6.118 Non-Harappan pottery of uncertain style from Period IIB, Northeast area (1:3)

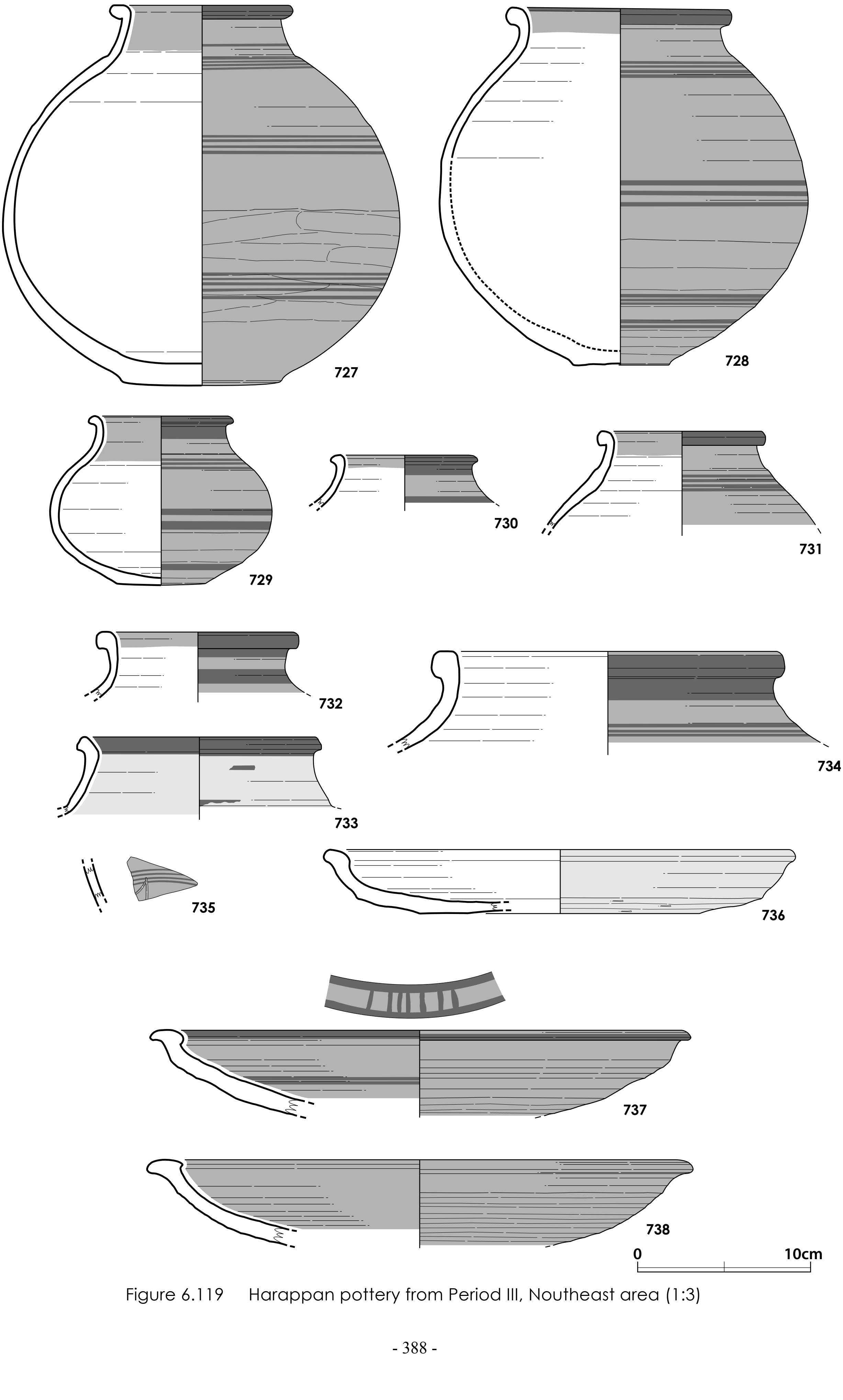


Figure 6.119 Harappan pottery from Period III, Noutheast area (1:3)

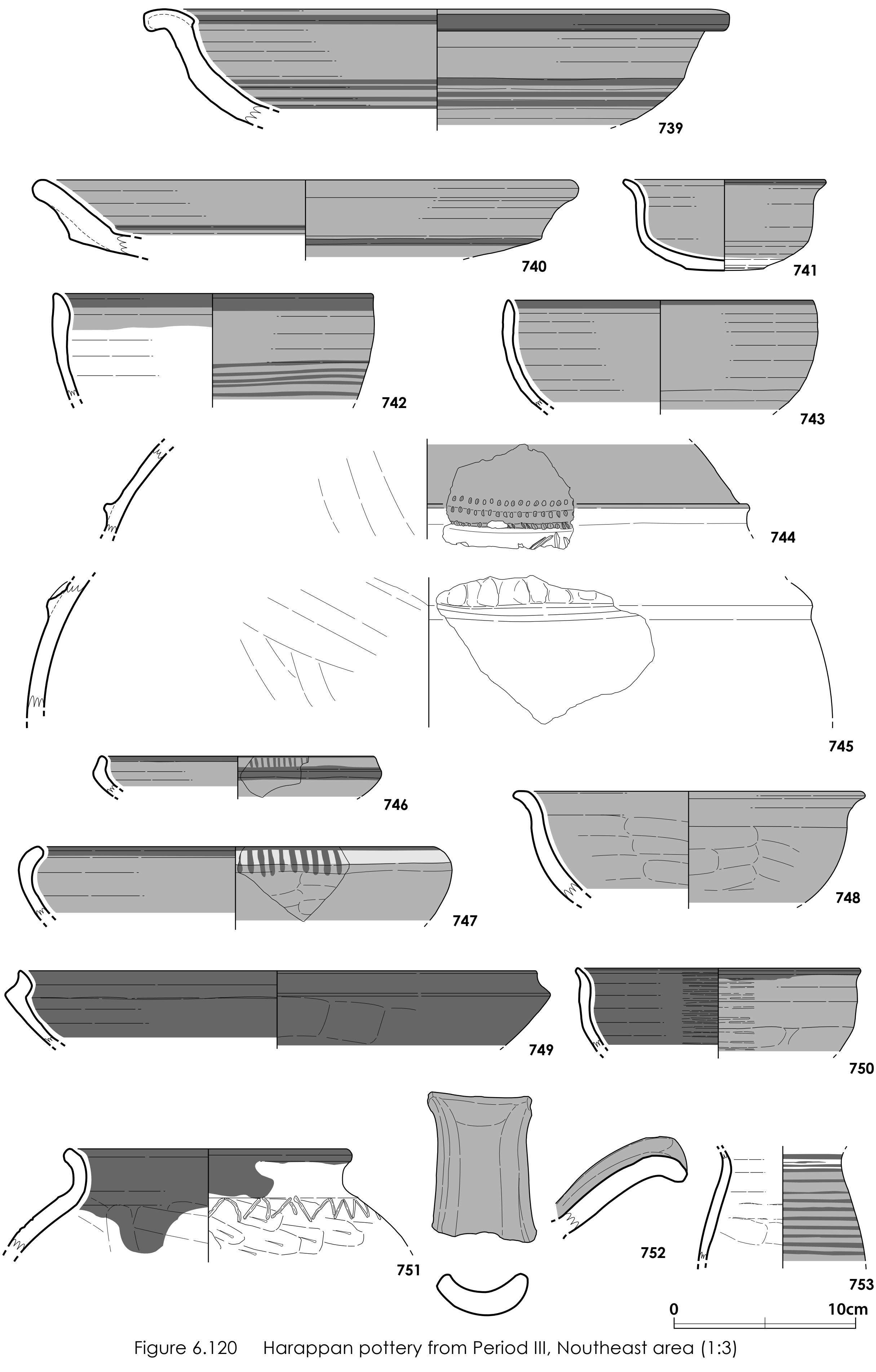


Figure 6.120 Harappan pottery from Period III, Noutheast area (1:3)

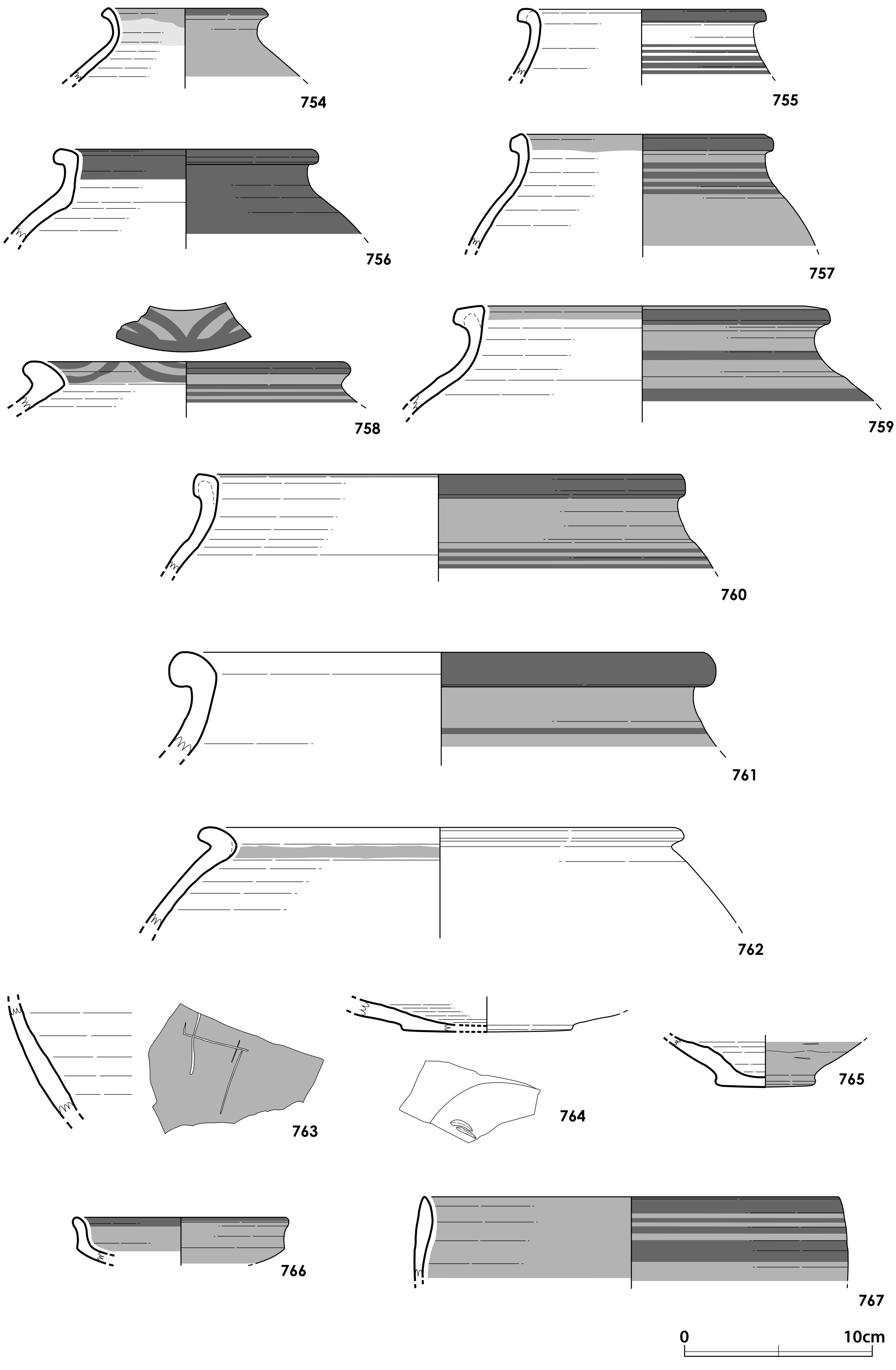


Figure 6.121 Harappan pottery from Break, Northeast area (1:3)

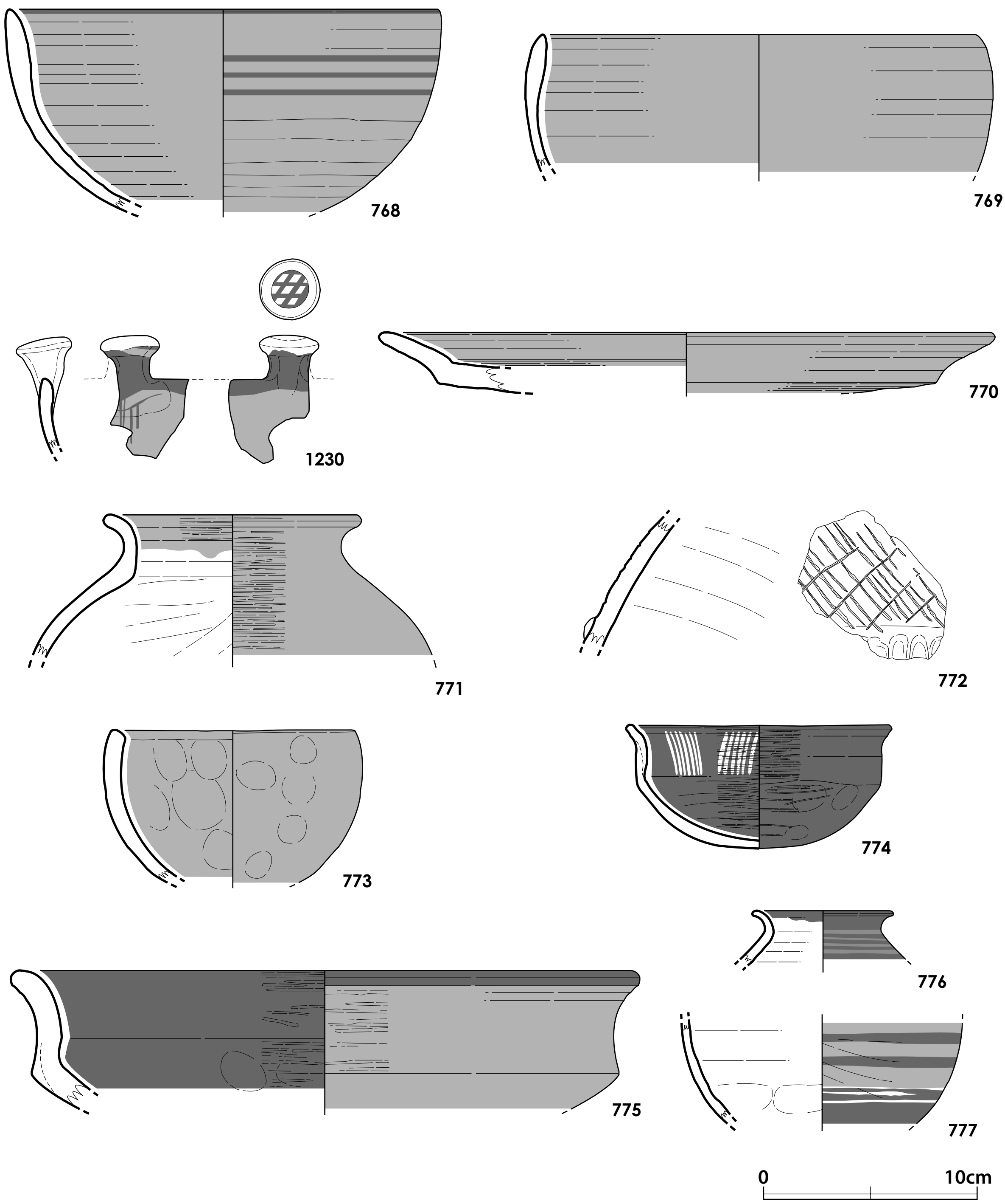


Figure 6.122 Non-Harappan pottery Break, Northeast area (1:3)

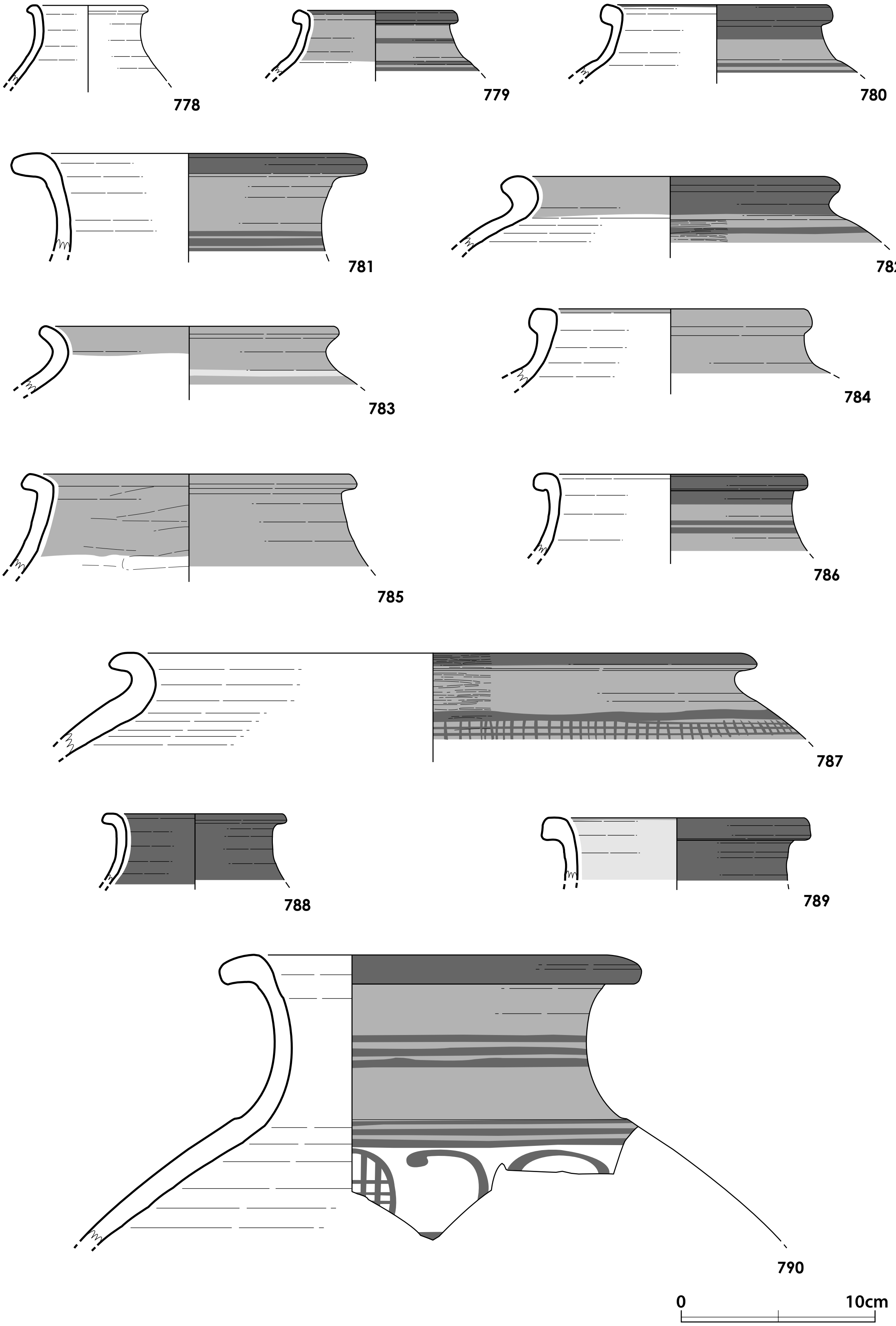


Figure 6.123 Harappan pottery from Period IV, Northeast area (1:3)

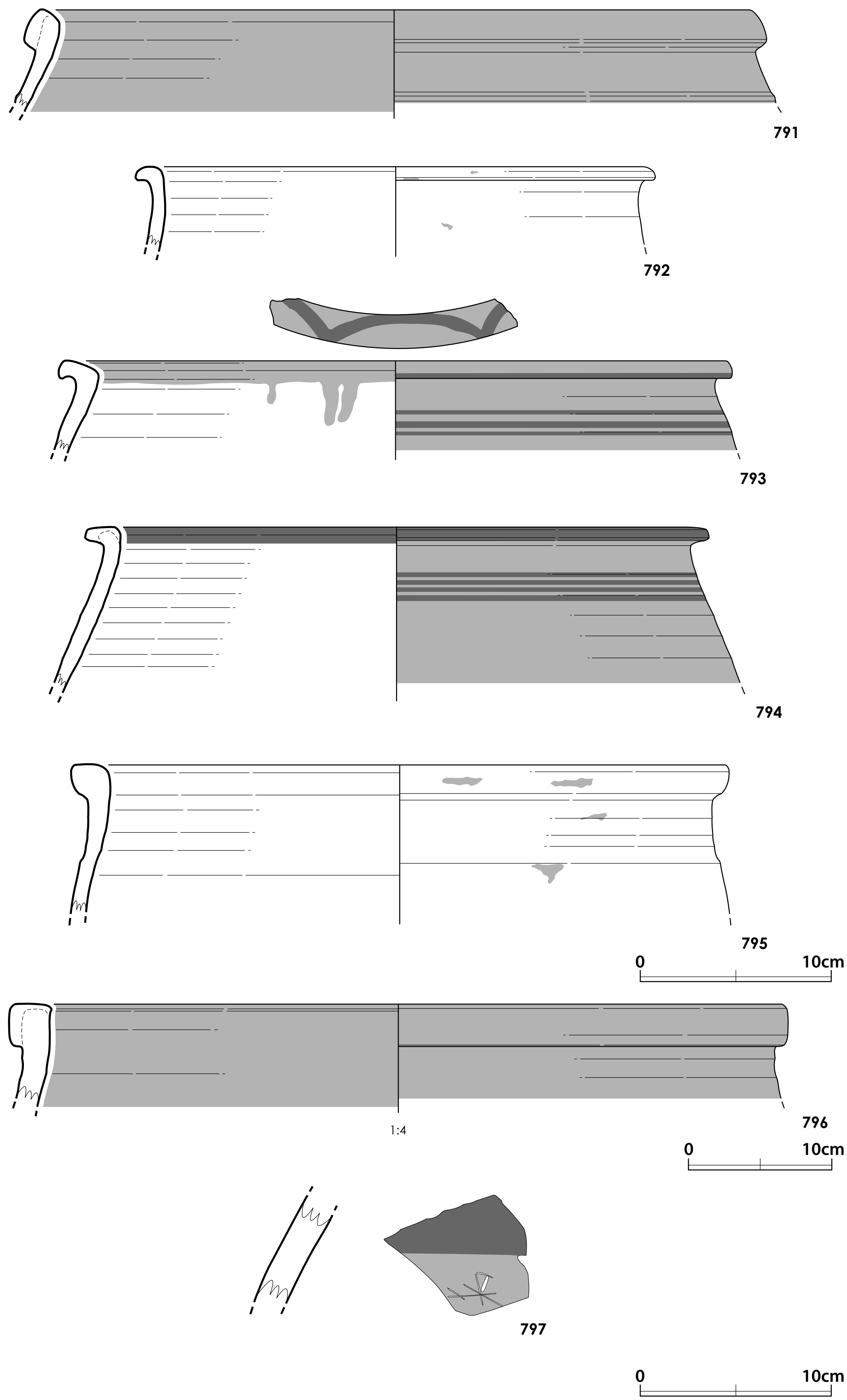


Figure 6.124 Harappan pottery from Period IV, Northeast area (1:3)

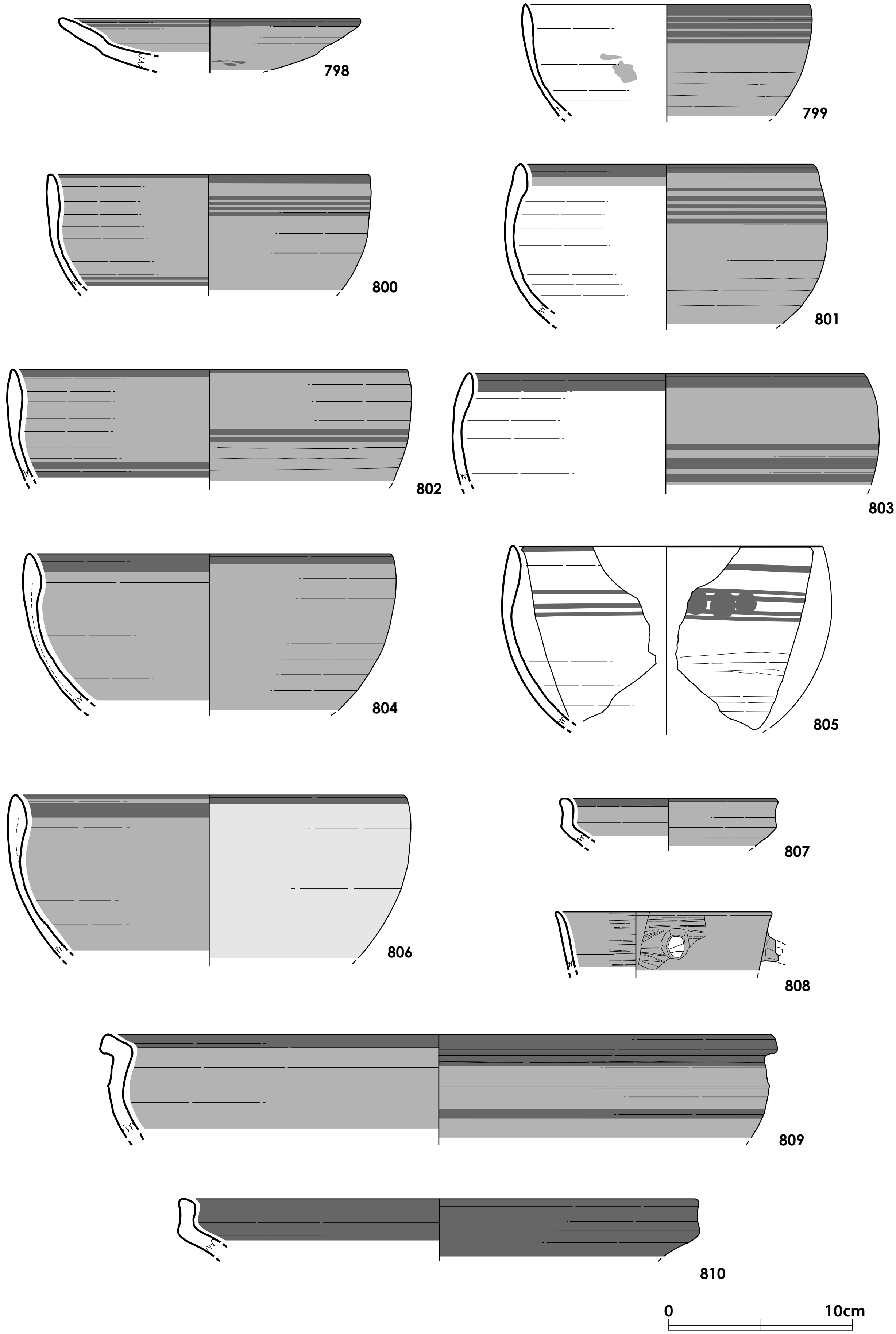


Figure 6.125 Harappan pottery from Period IV, Northeast area (1:3)

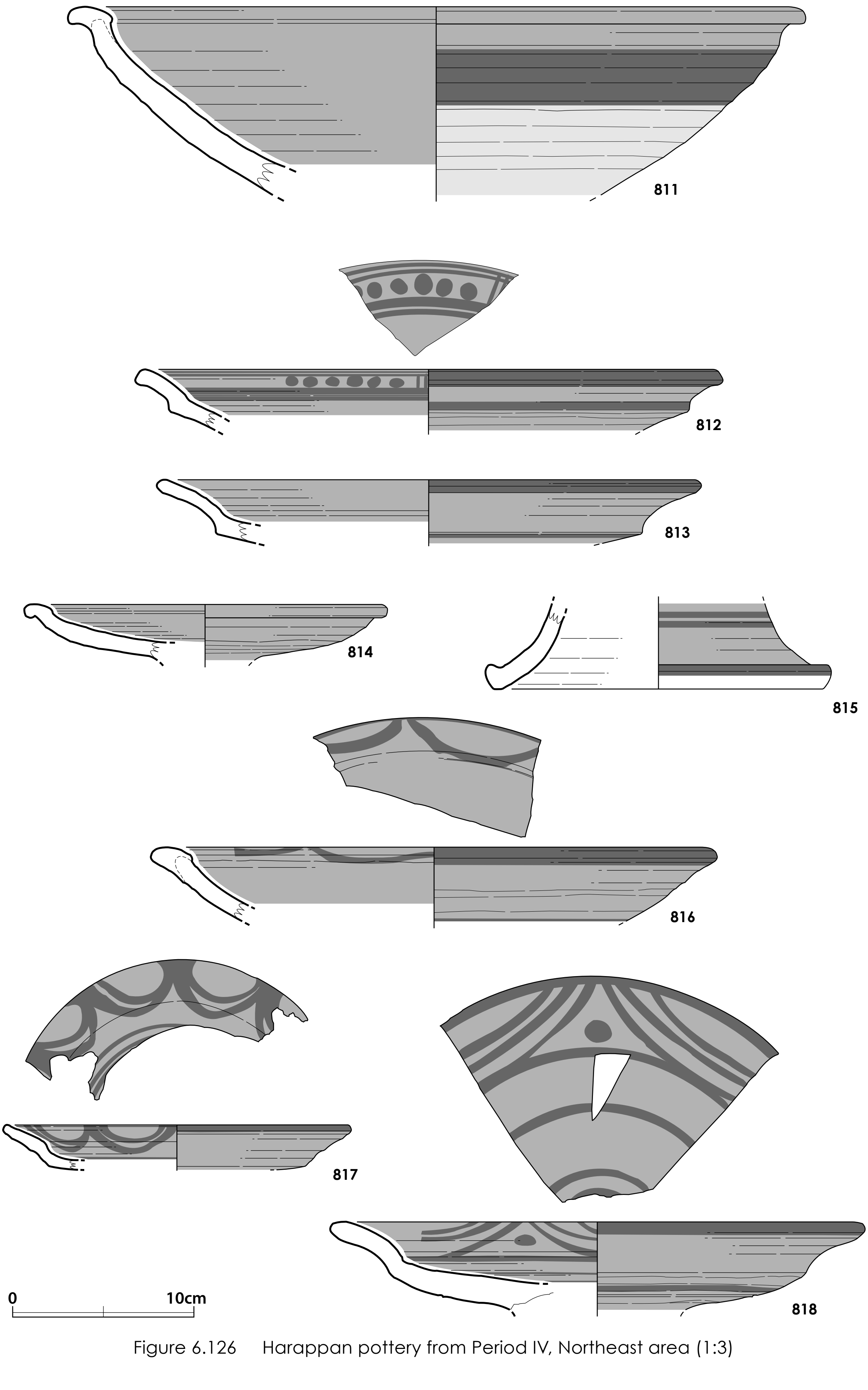


Figure 6.126 Harappan pottery from Period IV, Northeast area (1:3)

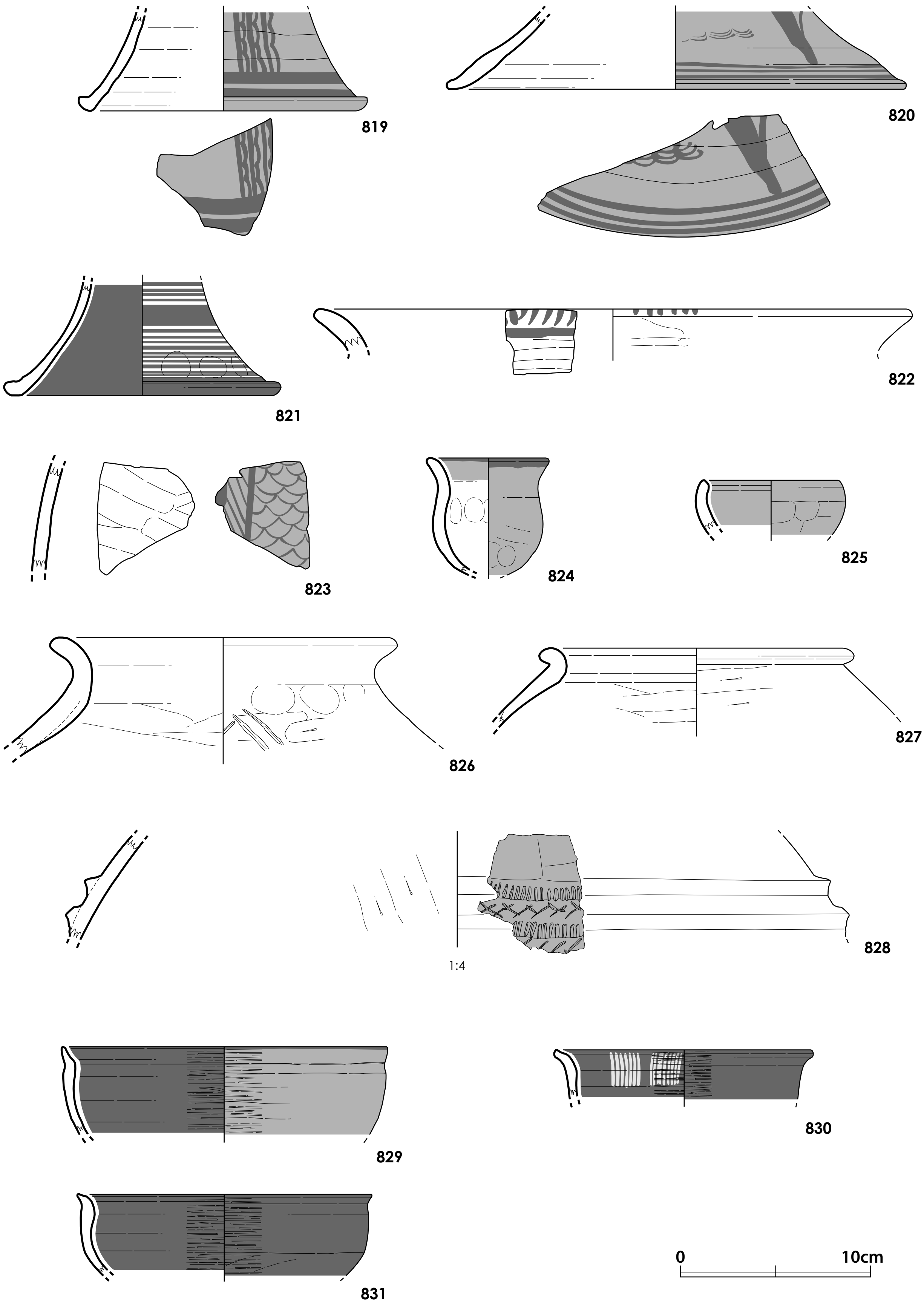


Figure 6.127 Harappan pottery from Period IV, Northeast area (1:3)

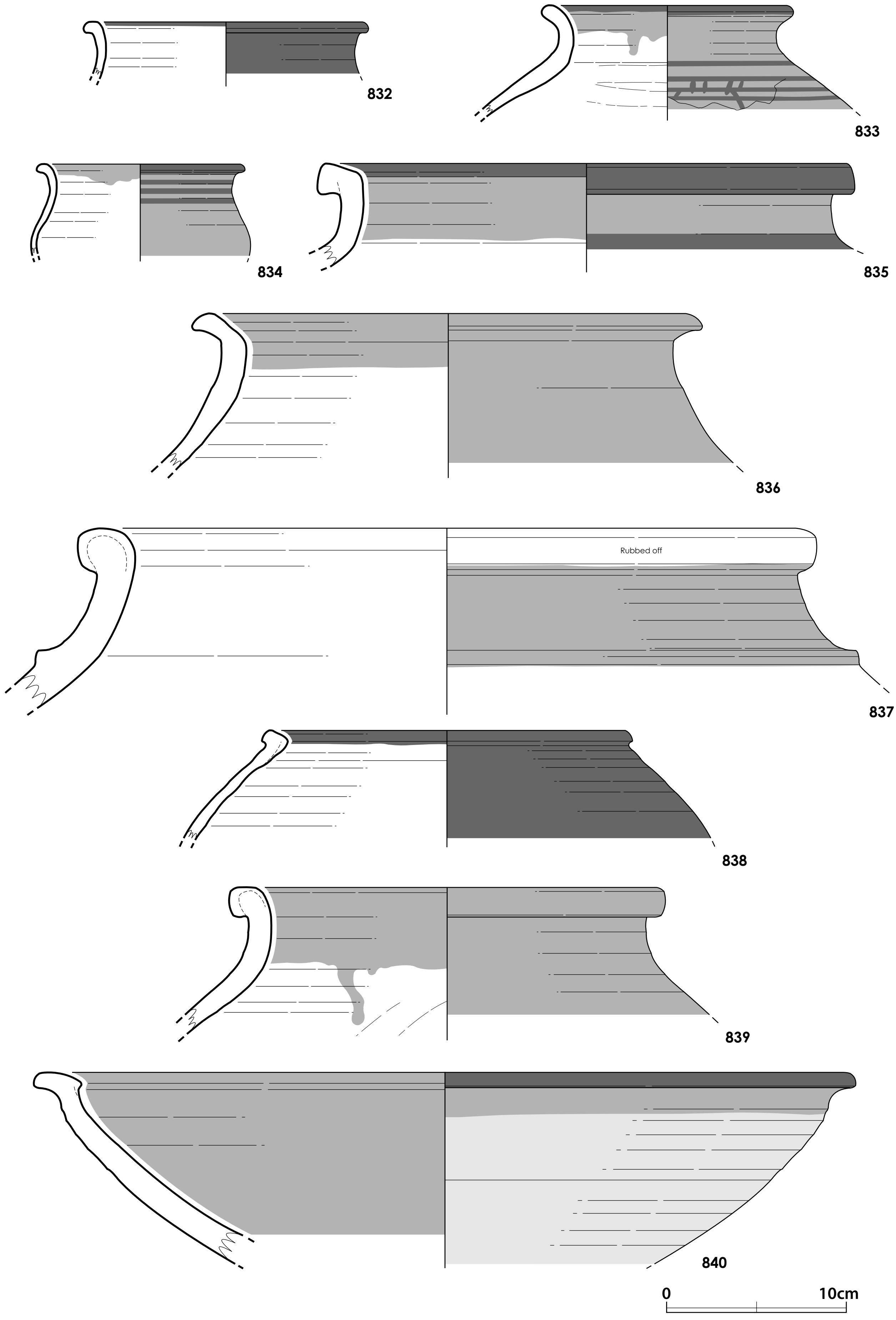


Figure 6.128 Harappan pottery from uncertain period, Northeast area (1:3)

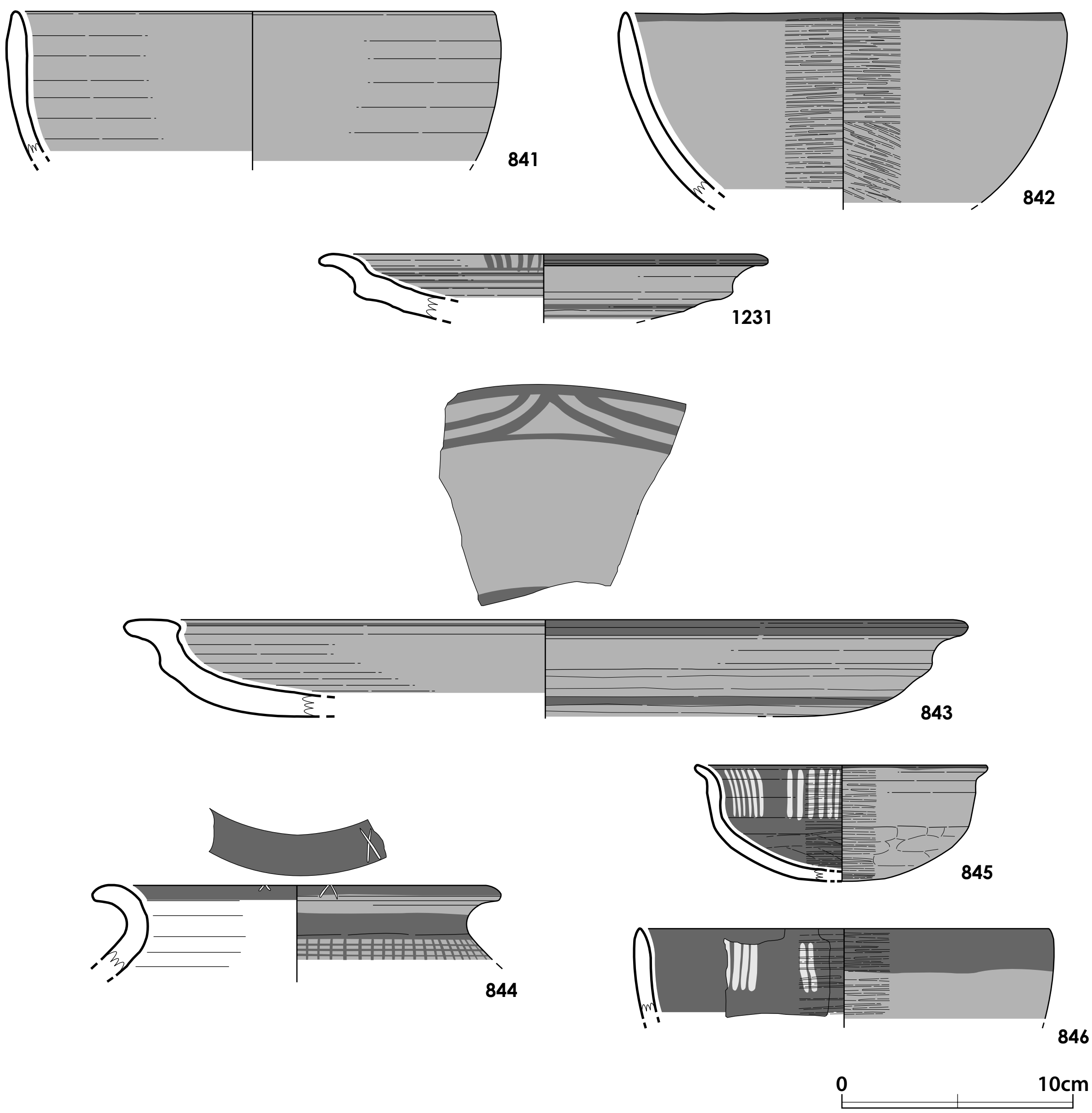


Figure 6.129 Harappan pottery from uncertain period, Northeast area (1:3)

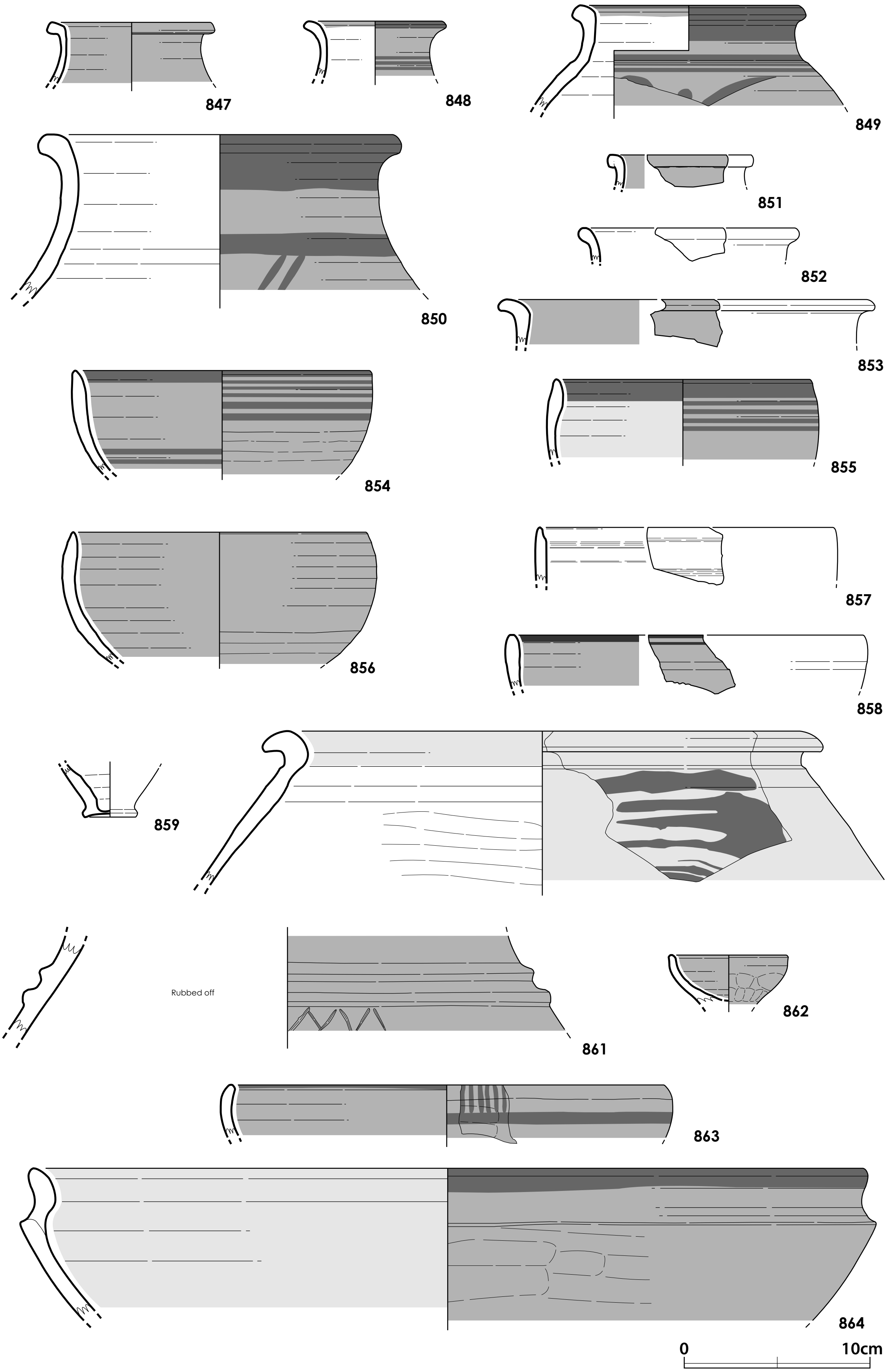


Figure 6.130 Harappan pottery from Periods IIB - IV, North area (1:3)

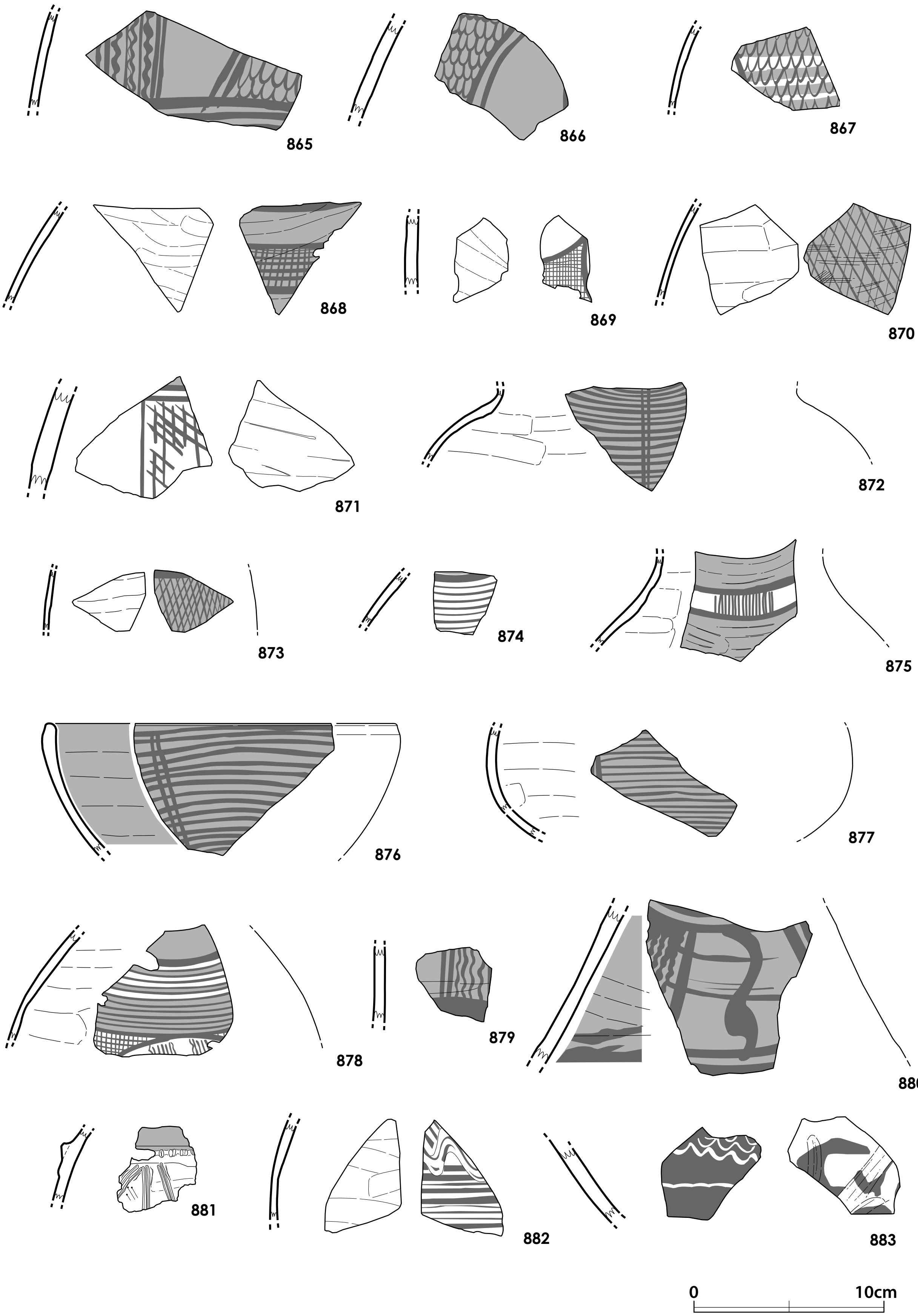


Figure 6.131 Pottery from Periods IIB - IV, North area (1:3)

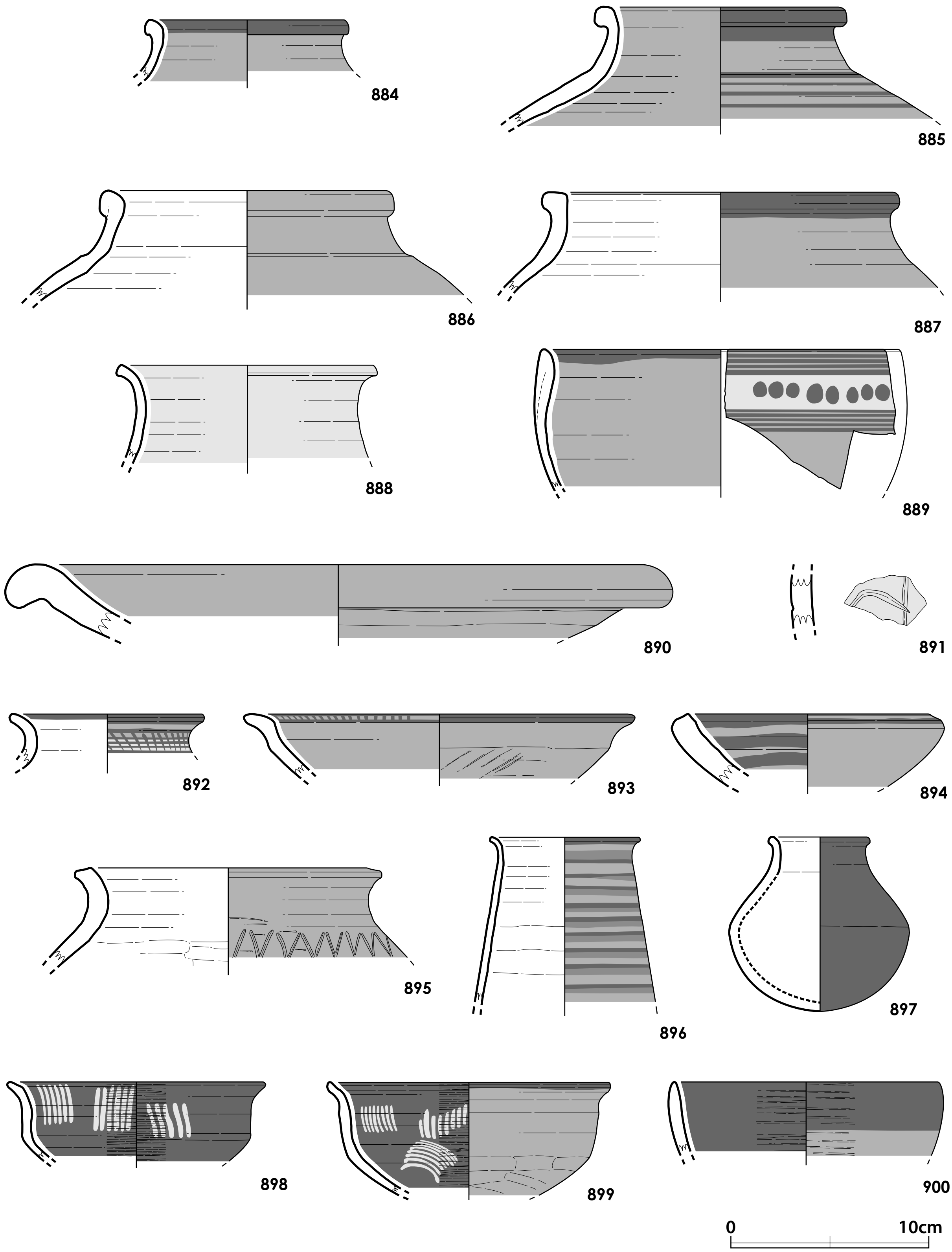


Figure 6.132 Pottery from Period III, East area (1:3)

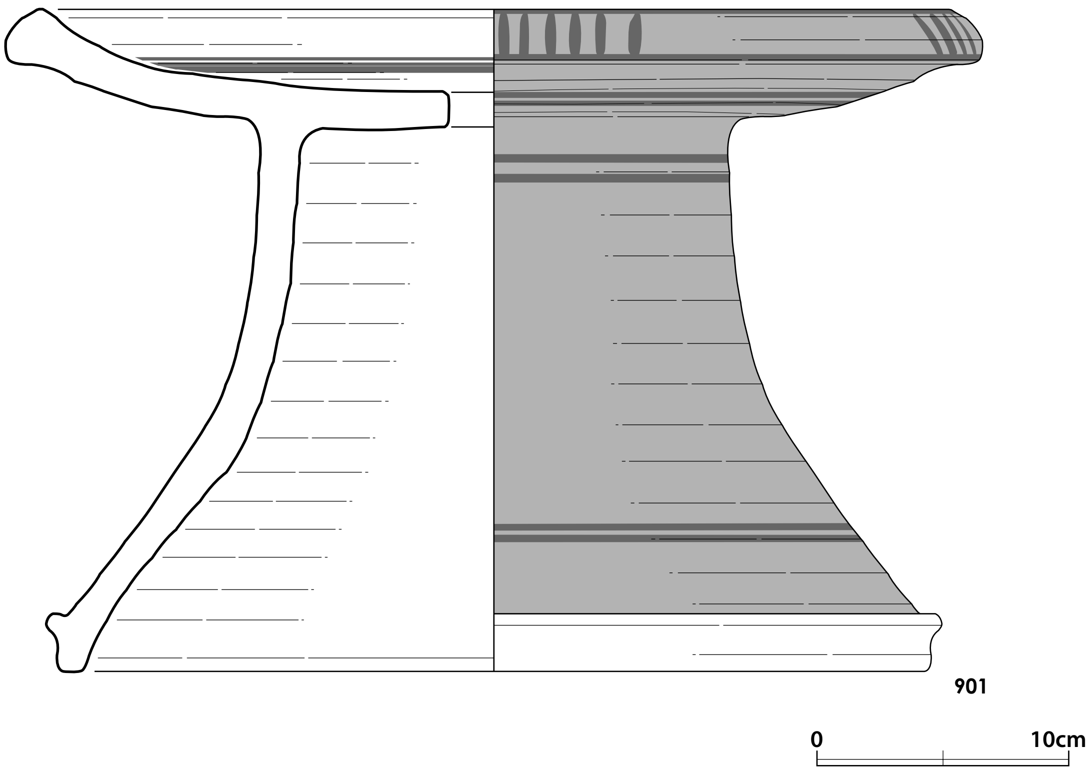


Figure 6.133 Pottery from Period III, West area (1:3)

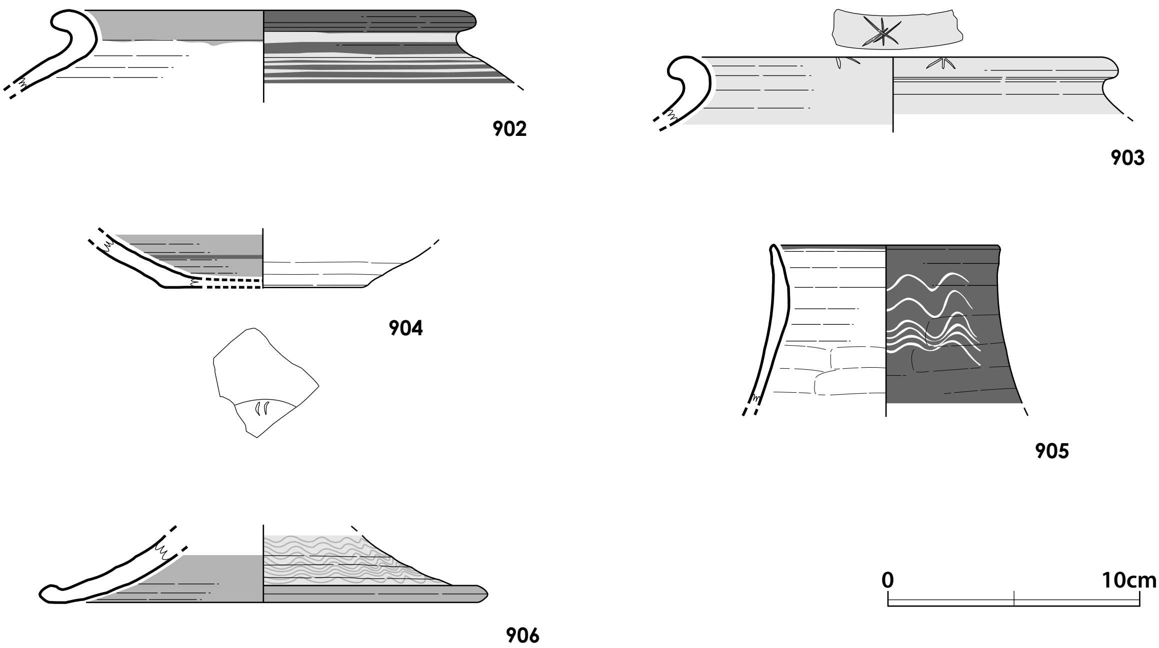


Figure 6.134 Pottery from Period III, Sondages (1:3)

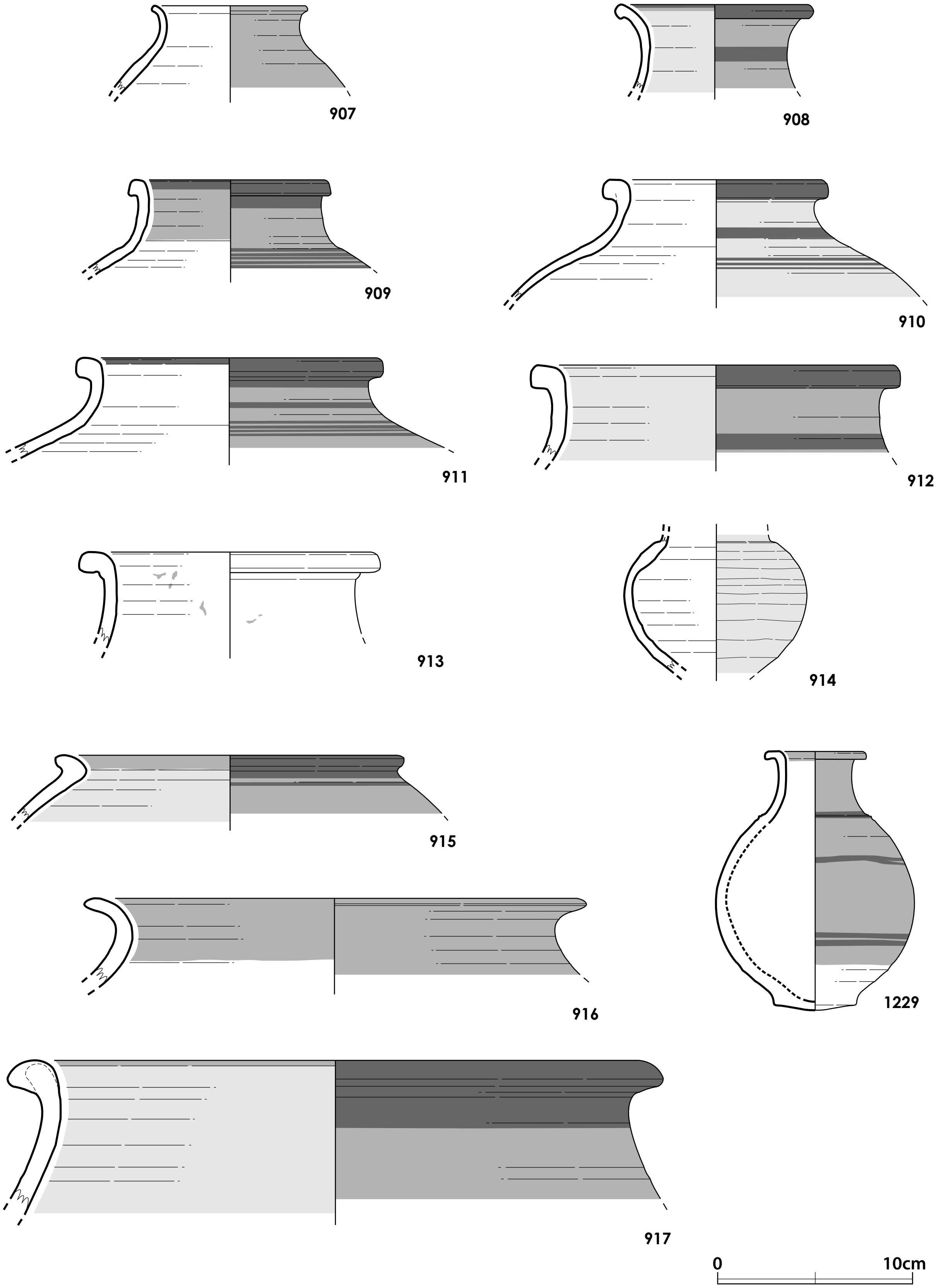


Figure 6.135 Pottery, out of context (1:3)

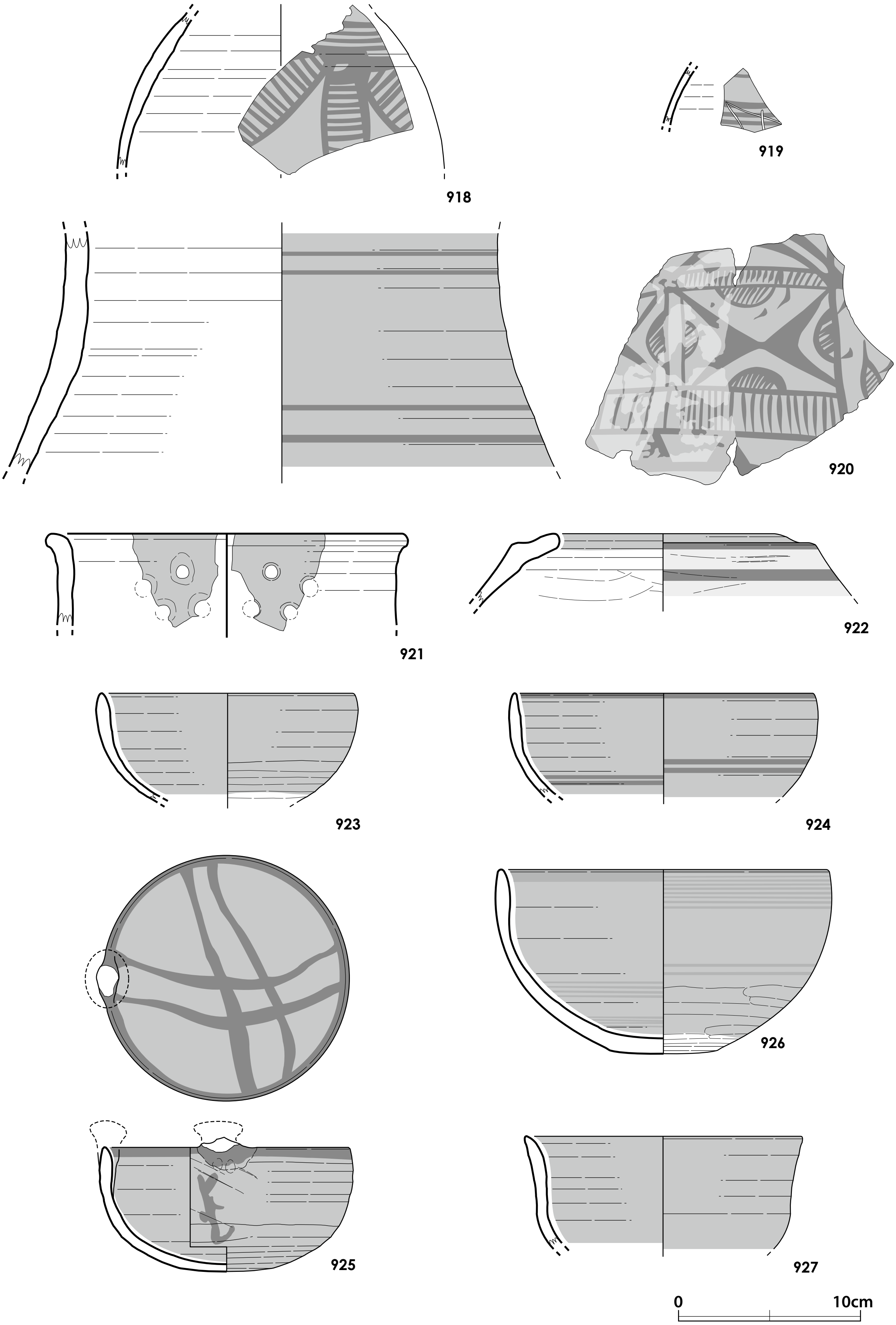


Figure 6.136 Pottery, out of context (1:3)

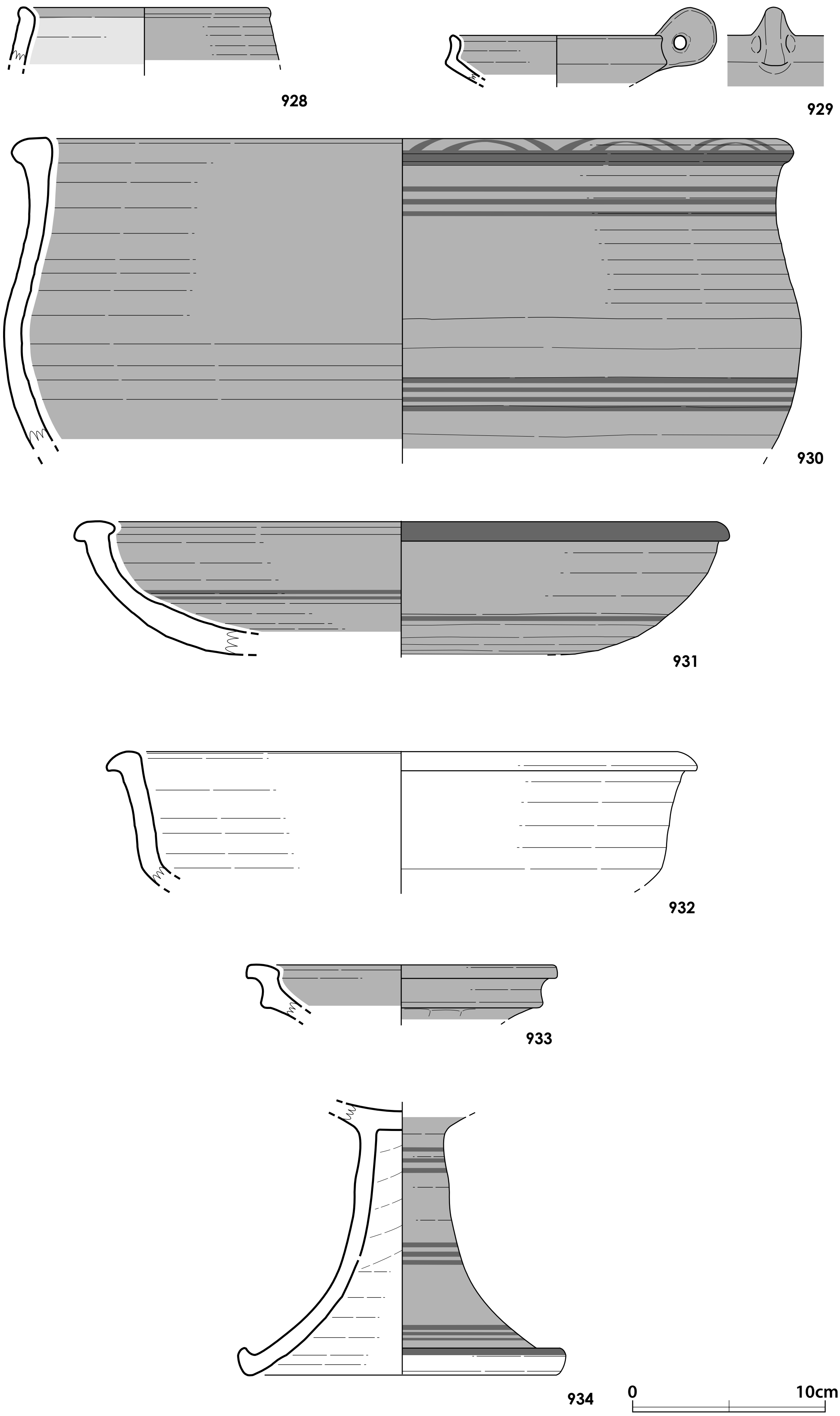


Figure 6.137 Pottery, out of context (1:3)

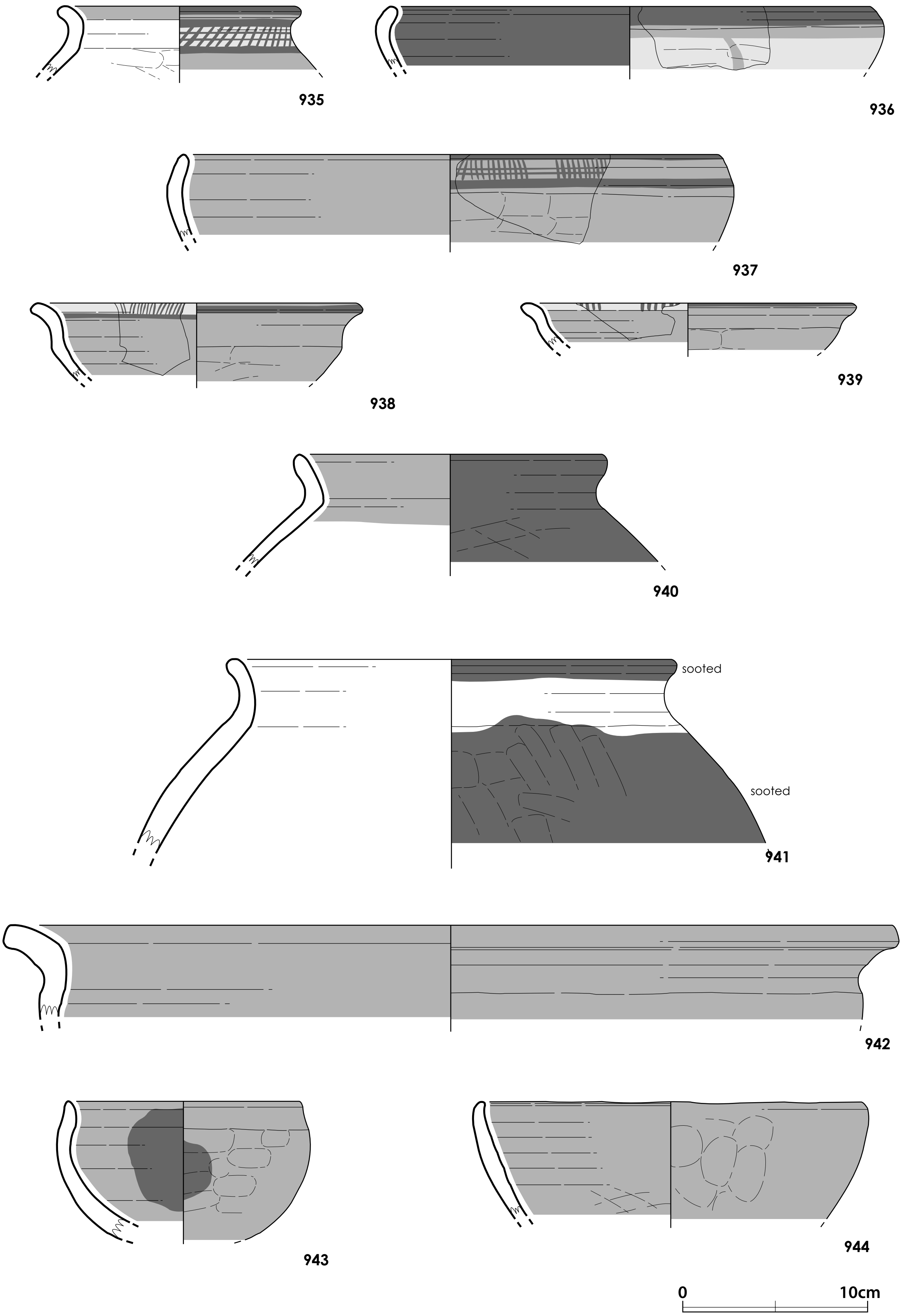


Figure 6.138 Pottery, out of context (1:3)

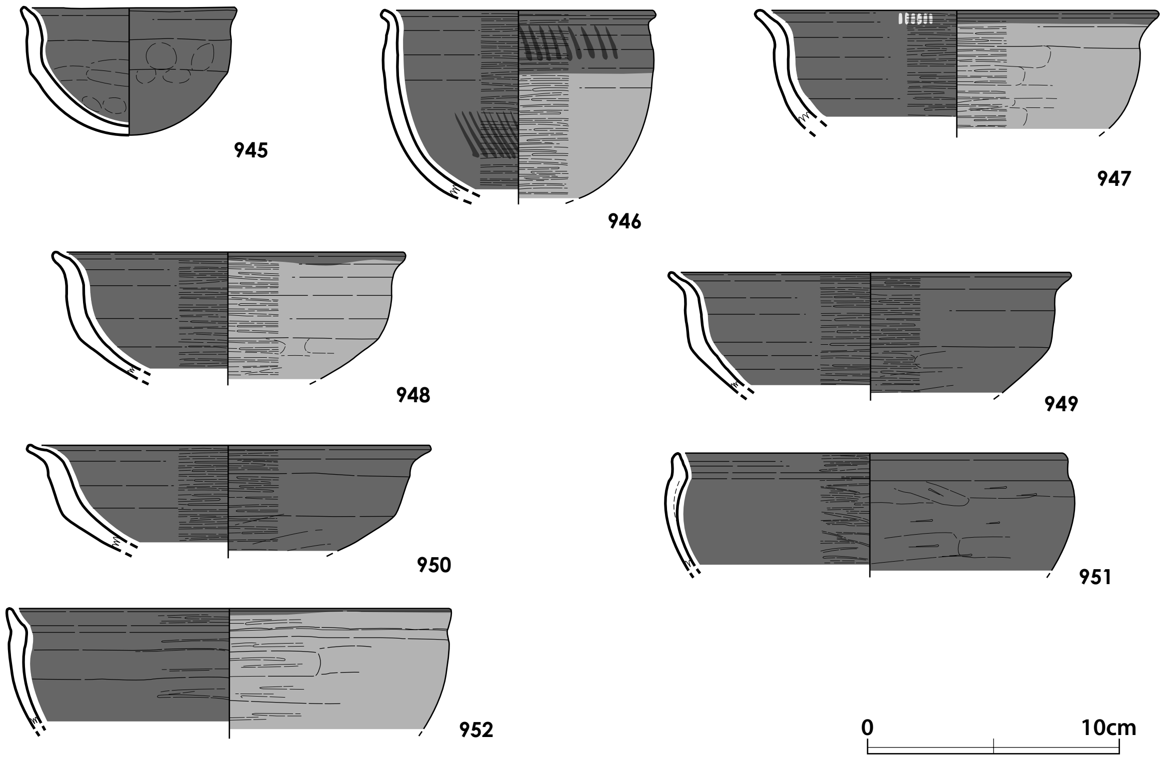


Figure 6.139 Pottery, out of context (1:3)

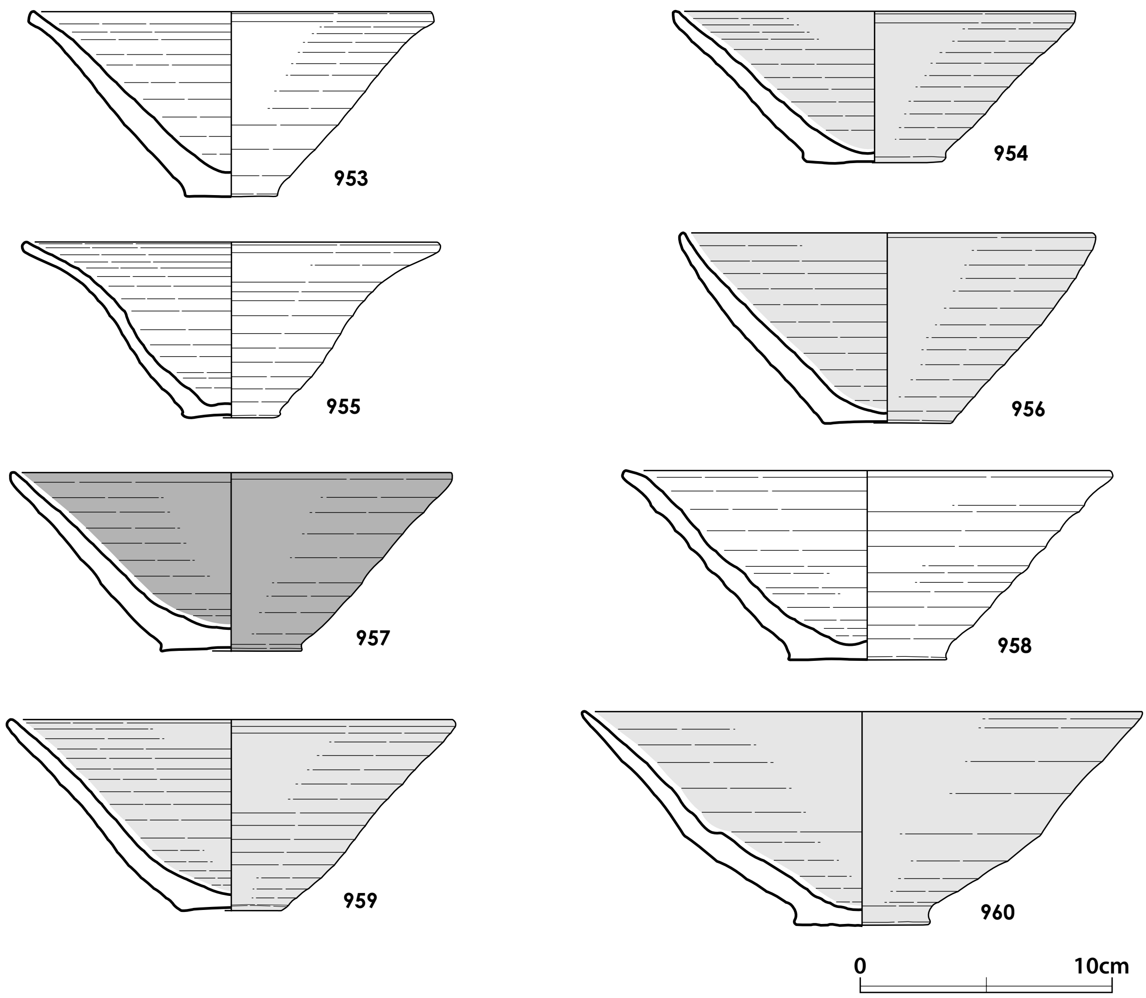


Figure 6.140 Pottery of Historical period (1:3)

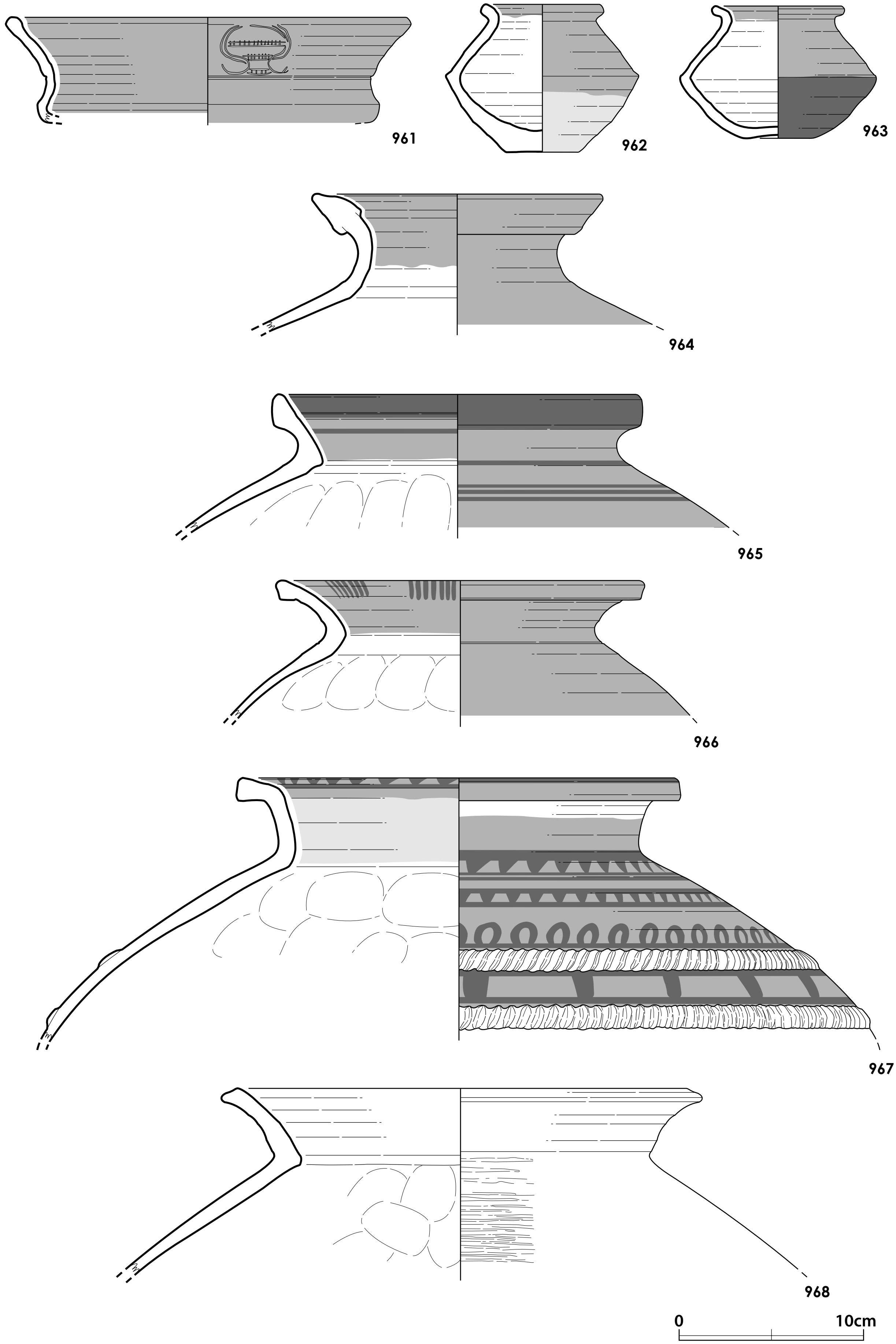


Figure 6.141 Pottery of Historical period (1:3)

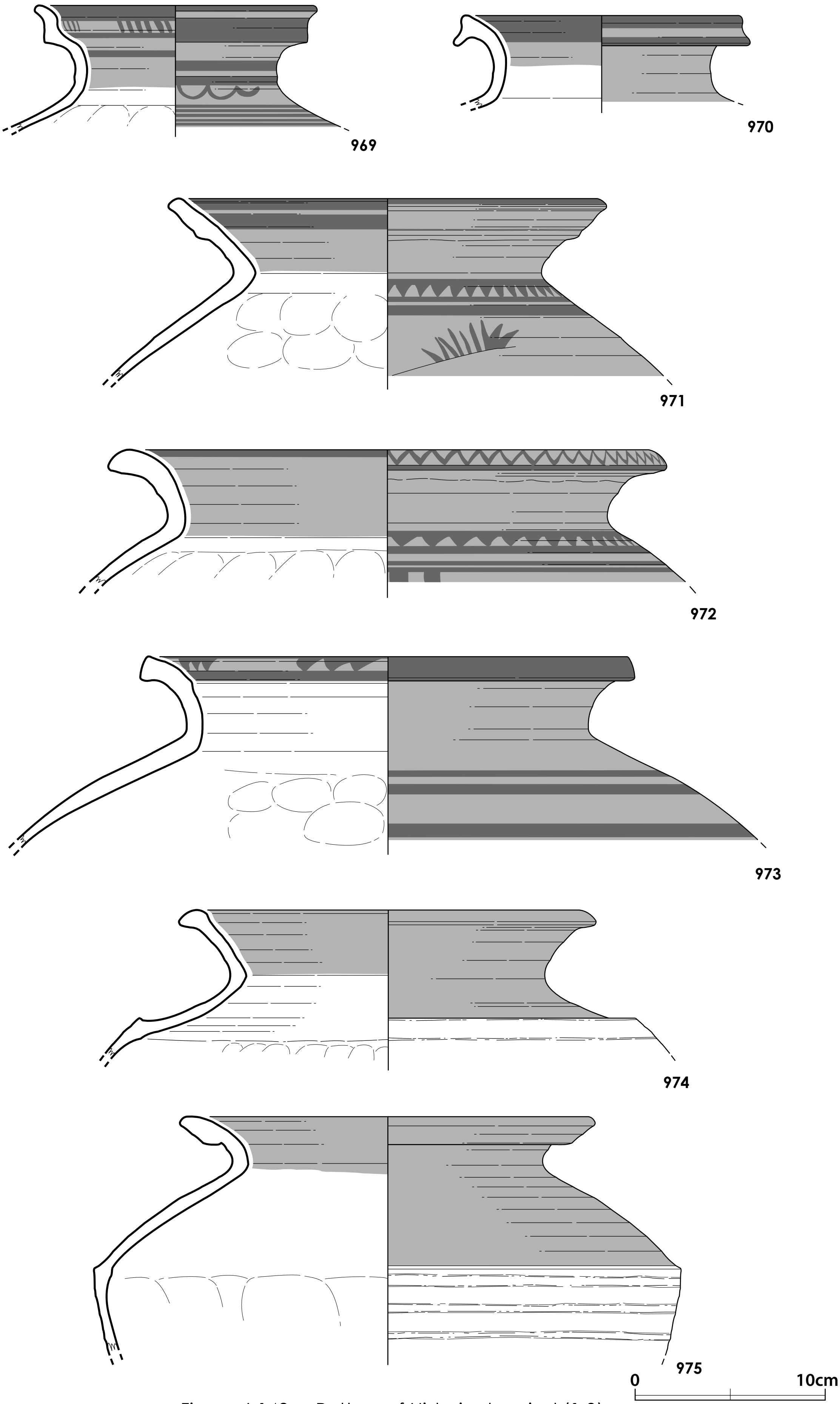


Figure 6.142 Pottery of Historical period (1:3)

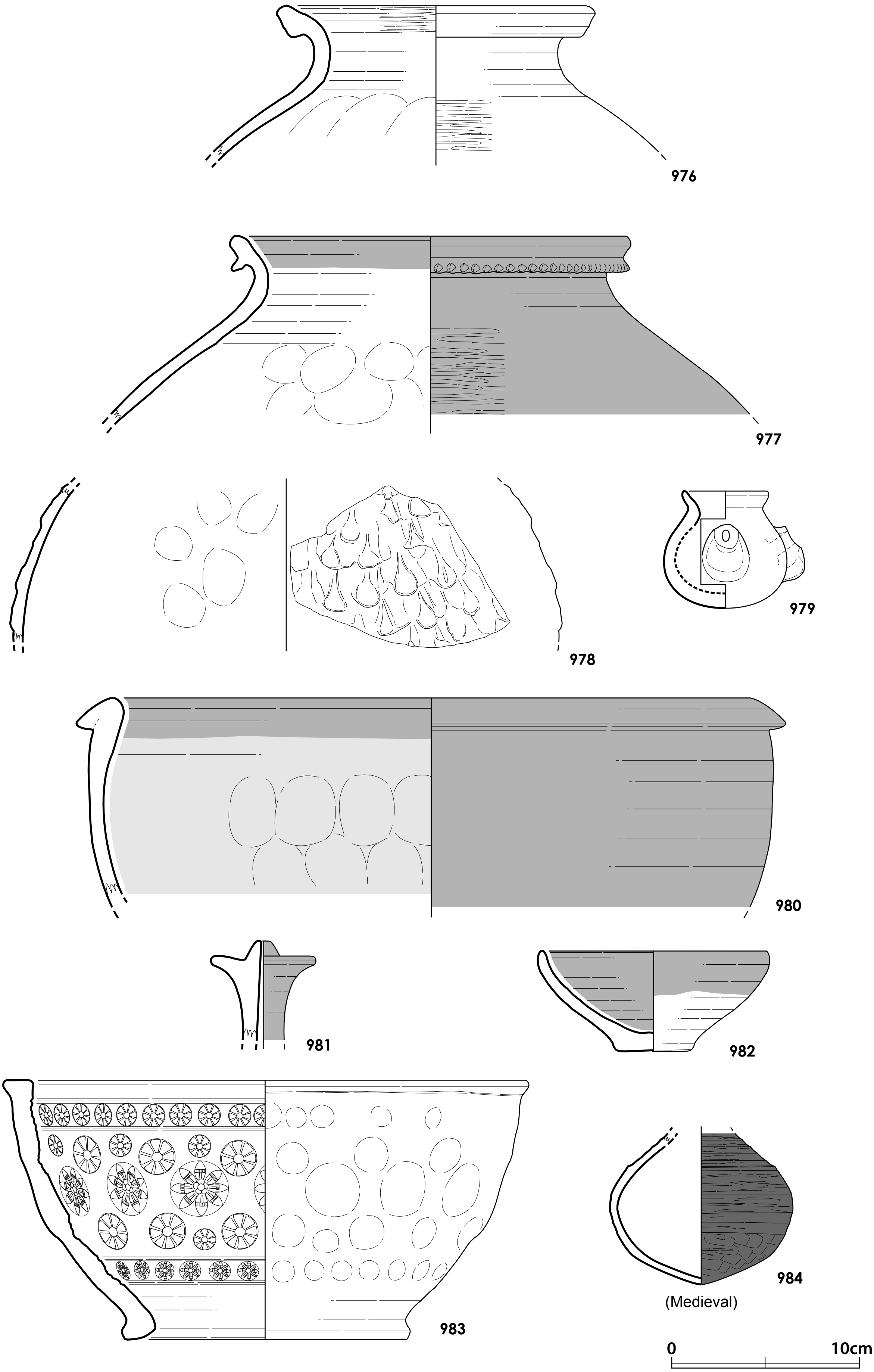


Figure 6.143 Pottery of Historical period (1:3)



Figure 6.144 Harappan pottery (no scale)



Figure 6.145 Harappan pottery (no scale)



Figure 6.146 Harappan pottery (no scale)



Figure 6.147 Harappan pottery (no scale)

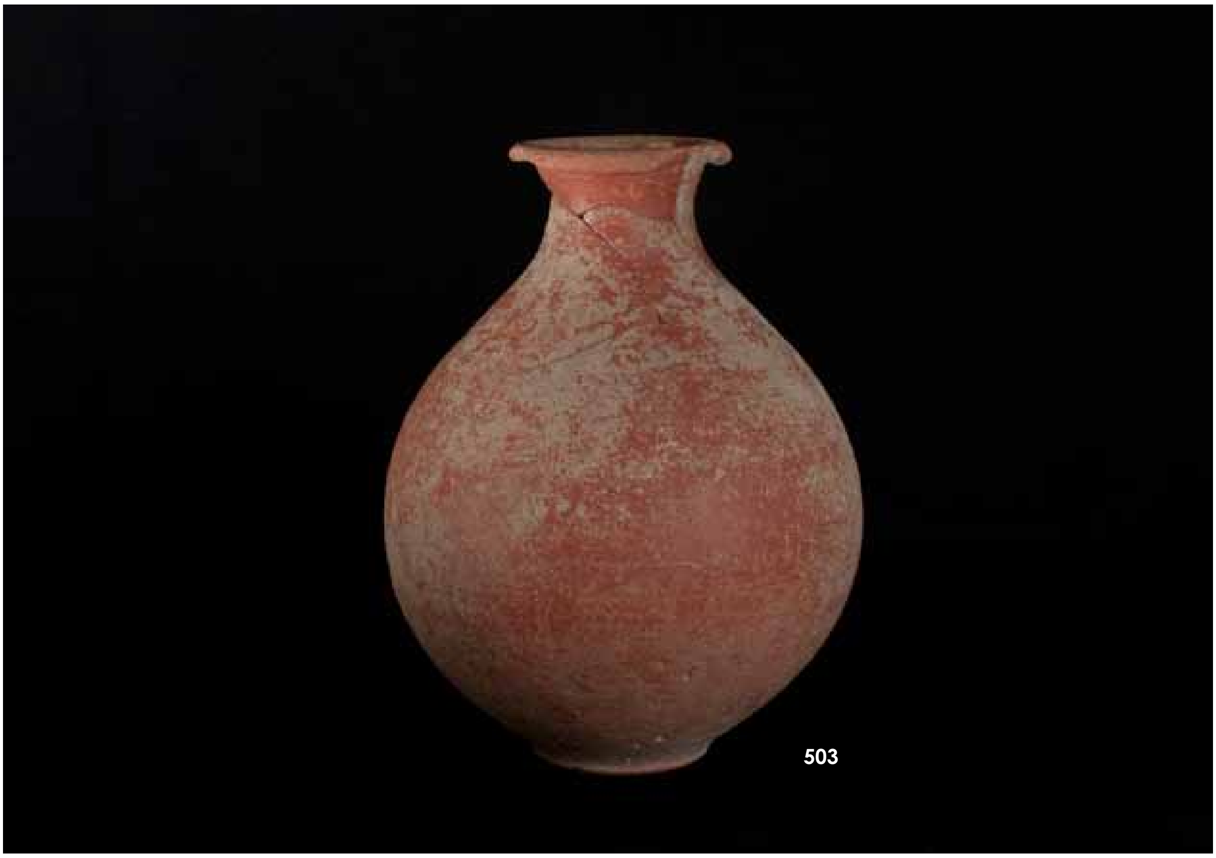


Figure 6.148 Harappan pottery (no scale)



Figure 1.149 Harappan pottery (no scale)



Figure 6.150 Harappan pottery (no scale)



Figure 6.151 Harappan pottery (no scale)



Figure 6.152 Harappan pottery (no scale)



Figure 6.153 Harappan pottery (no scale)



Figure 6.154 Harappan pottery (1:2)



Figure 6.155 Harappan pottery (1:2)



Figure 6.156 Harappan pottery (1:2)



Figure 6.157 Harappan pottery (1:2)



Figure 6.158   Harappan pottery (1:2)



Figure 6.159   Harappan pottery (1:2)



Figure 6.160 Harappan pottery (1:2)



Figure 6.161 Harappan and Non-Harappan pottery (1:2)



Figure 6.162 Harappan pottery (1:2)



Figure 6.163 Harappan pottery (1:2)



Figure 6.164 Harappan pottery (1:2)



Figure 6.165 Harappan pottery (1:2)



Figure 6.166 Harappan pottery (1:2)



Figure 6.167 Harappan pottery (1:2)

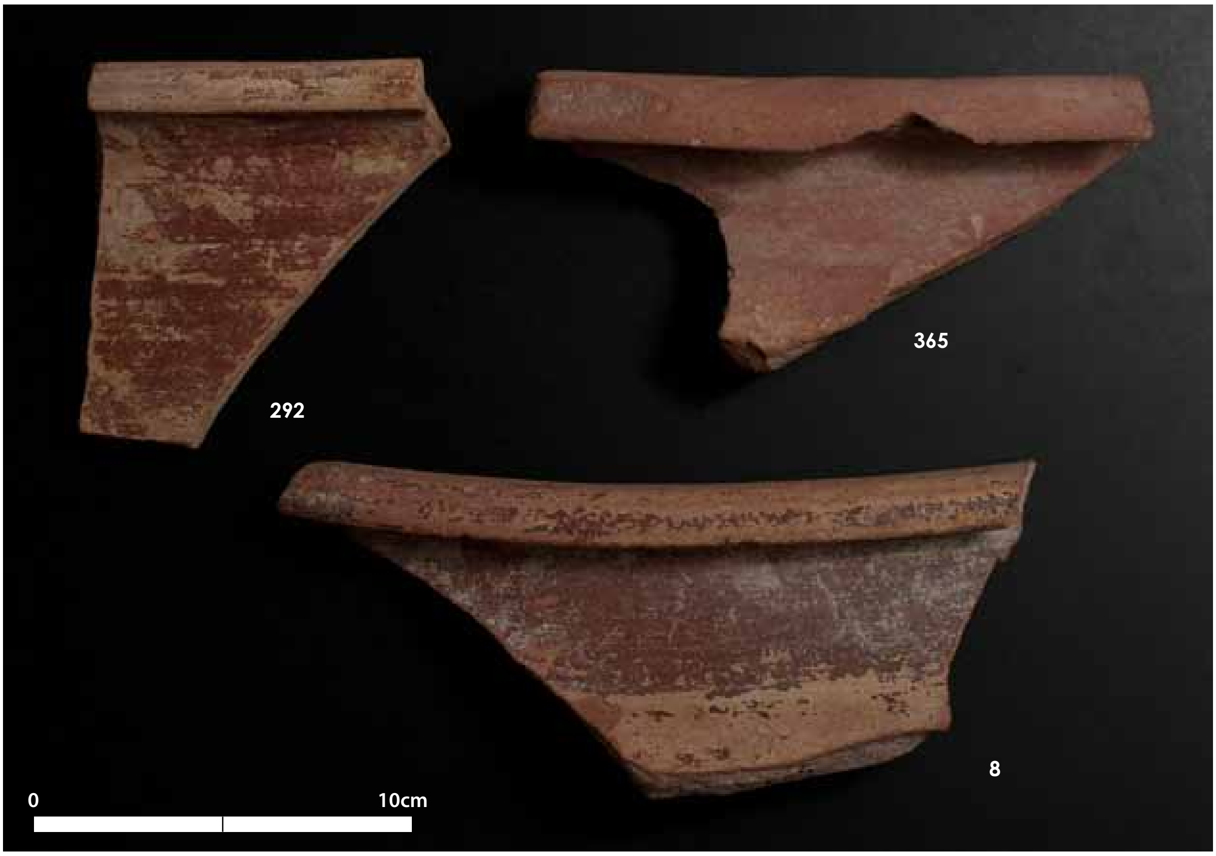


Figure 6.168 Harappan pottery (1:2)



Figure 6.169 Harappan pottery (1:2)

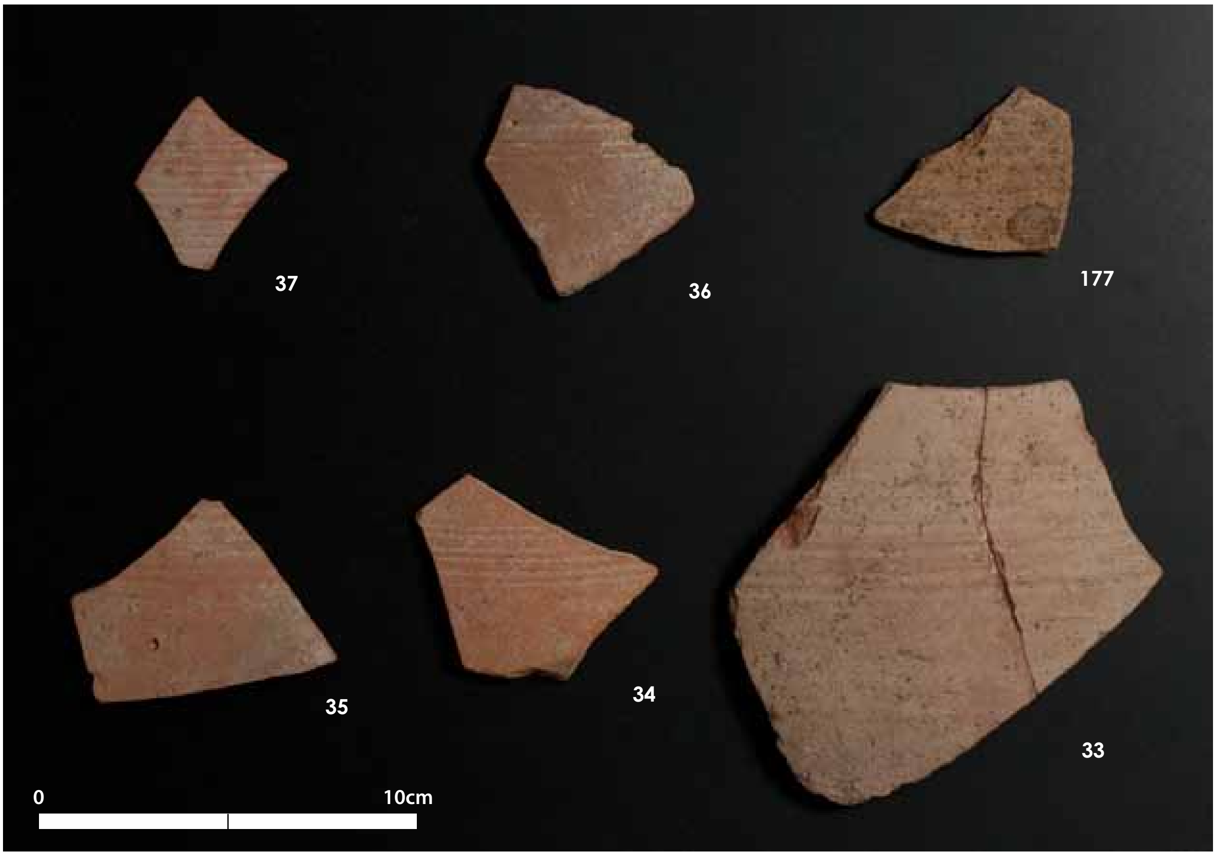


Figure 6.170　Harappan pottery (1:2)



Figure 6.171　Harappan pottery (1:2)



Figure 6.172 Harappan pottery (1:2)



Figure 6.173 Harappan pottery (1:2)



Figure 6.174 Harappan pottery (1:2)



Figure 6.175 Harappan pottery (1:2)



Figure 6.176 Harappan pottery (1:2)



Figure 6.177 Harappan pottery (1:2)



Figure 6.178 Harappan pottery (no scale)



Figure 6.179 Harappan pottery (no scale)



Figure 6.180 Harappan pottery (no scale)



Figure 6.181 Harappan pottery (1:2)



Figure 6.182   Harappan pottery (1:2)



Figure 6.183   Harappan pottery (1:2)



Figure 6.184 Harappan pottery (no scale)



Figure 6.185 Harappan and Non-Harappan pottery (1:2)



Figure 6.186 Harappan pottery (no scale)



Figure 6.187 Harappan pottery (no scale)



Figure 6.188 Harappan pottery (no scale)



Figure 6.189 Harappan pottery (no scale)



Figure 6.190 Harappan pottery (1:2)



Figure 6.191 Harappan pottery (1:2)



Figure 6.192 Harappan pottery (1:2)



Figure 6.193 Harappan pottery (1:2)



Figure 6.194 Harappan pottery (1:2)



Figure 6.195 Harappan pottery (1:2)



Figure 6.196 Harappan pottery (1:2)



Figure 6.197 Harappan pottery (1:2)



Figure 6.198 Harappan pottery (1:2)



Figure 6.199 Harappan pottery (1:2)



Figure 6.200 Harappan pottery (1:2)



Figure 6.201 Harappan pottery (1:2)



Figure 6.202 Harappan pottery (1:2)



Figure 6.203 Harappan pottery (1:2)



Figure 6.204 Harappan pottery (1:2)



Figure 6.205 Harappan pottery (1:2)



Figure 6.206 Harappan pottery (1:2)



Figure 6.207 Harappan pottery (1:2)



Figure 6.208 Non-Harappan pottery (1:2)



Figure 6.209 Non-Harappan pottery (1:2)



Figure 6.210 Non-Harappan pottery (1:2)



Figure 6.211 Non-Harappan pottery (1:2)



Figure 6.212 Non-Harappan pottery (1:2)



Figure 6.213 Non-Harappan pottery (1:2)



Figure 6.214 Non-Harappan pottery (1:2)

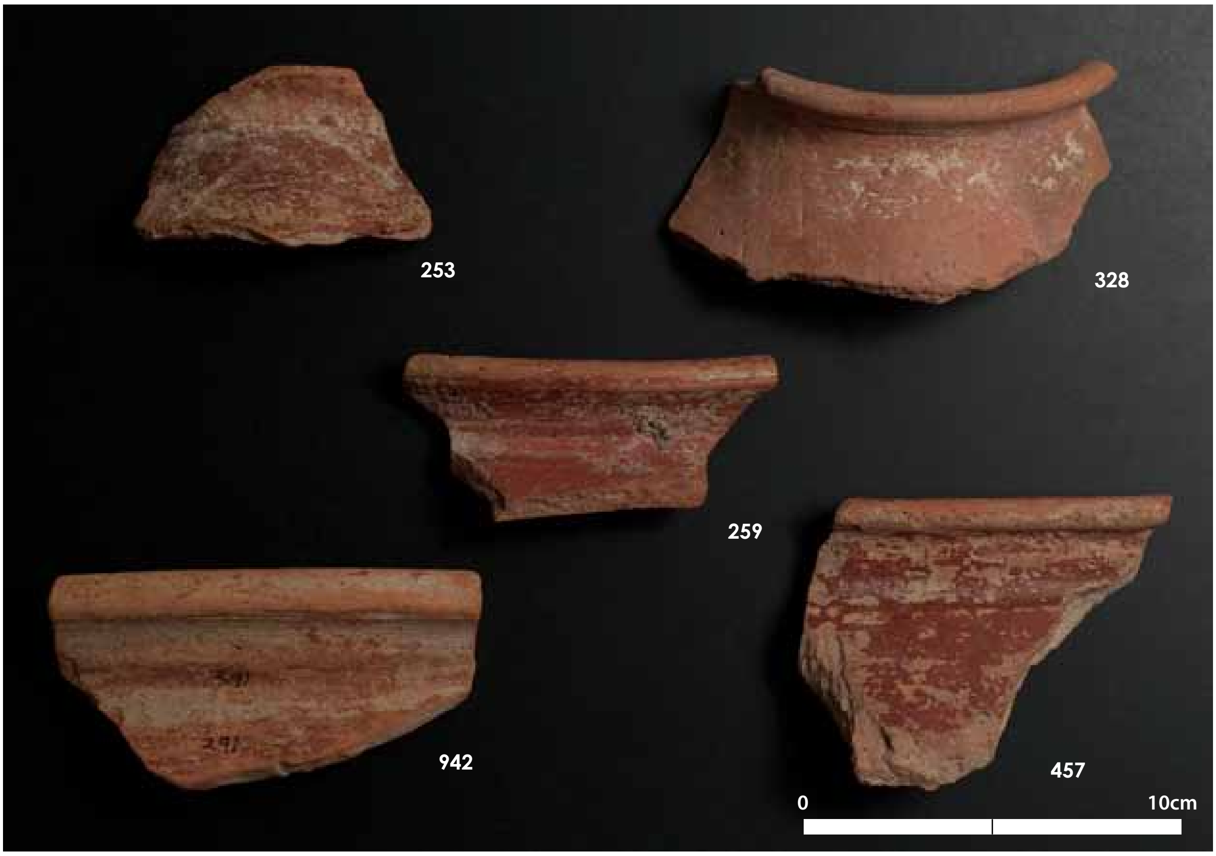


Figure 6.215 Non-Harappan pottery (1:2)



Figure 6.216 Non-Harappan pottery (no scale)



Figure 6.217 Non-Harappan pottery (no scale)



Figure 6.218 Non-Harappan pot with steatite beads (no scale)



Figure 6.219 Non-Harappan pottery (1:2)



Figure 6.220 Non-Harappan pottery (1:2)



Figure 6.221 Non-Harappan pottery (1:2)



Figure 6.222 Harappan and Non-Harappan pottery (1:2)



Figure 6.223 Non-Harappan pottery (1:2)



Figure 6.224 Non-Harappan pottery (1:2)



Figure 6.225 Non-Harappan pottery (1:2)



Figure 6.226 Non-Harappan pottery (1:2)



Figure 6.227 Harappan pottery (no scale)



Figure 6.228 Non-Harappan pottery (1:2)

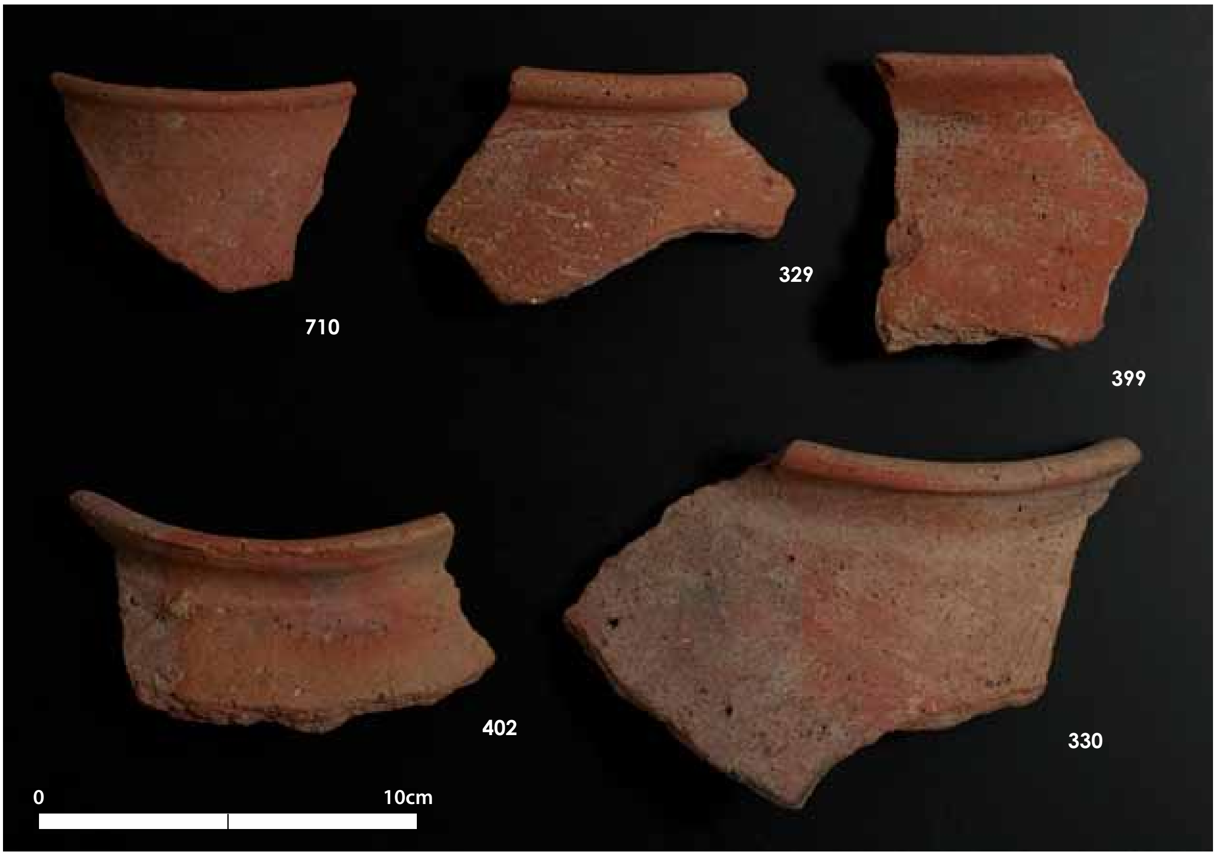


Figure 6.229 Non-Harappan pottery (1:2)



Figure 6.230   Non-Harappan pottery (no scale)

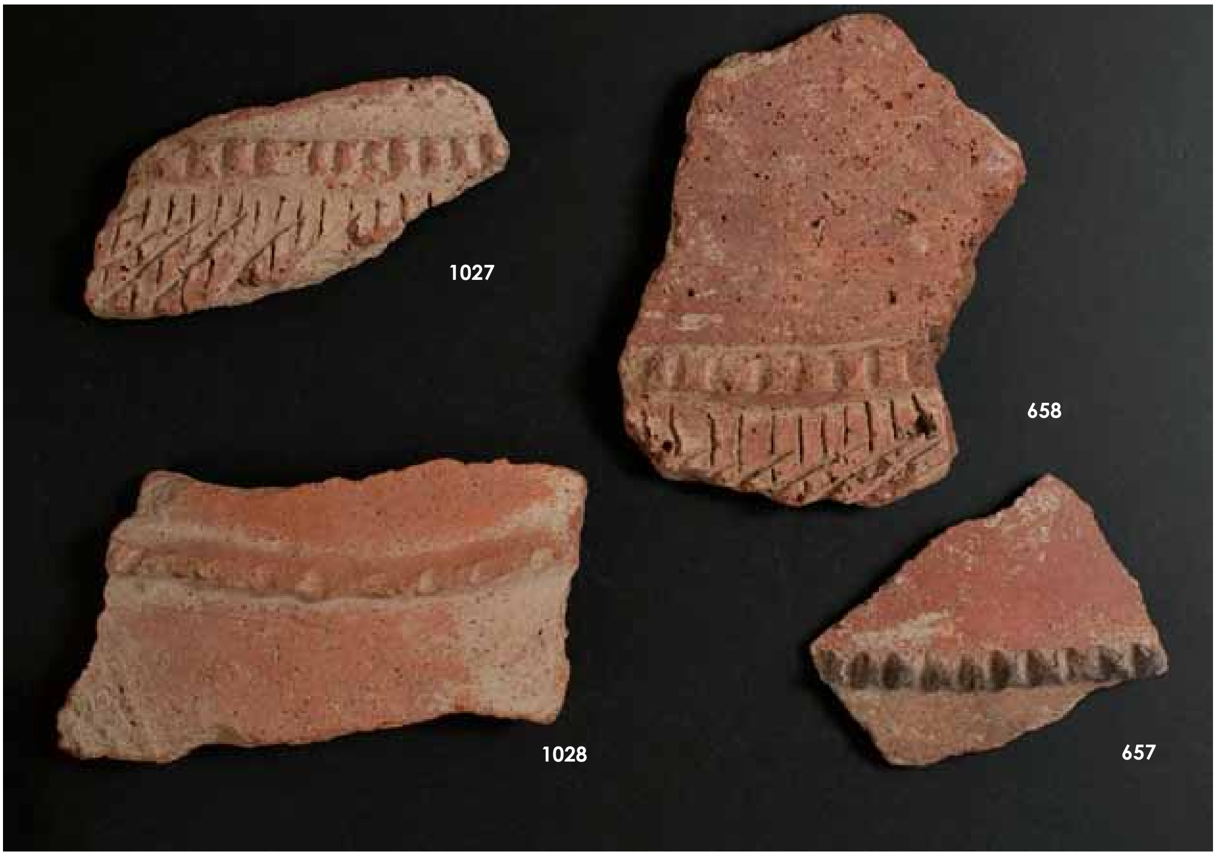


Figure 6.231   Non-Harappan pottery (no scale)



Figure 6.232 Non-Harappan pottery (1:2)

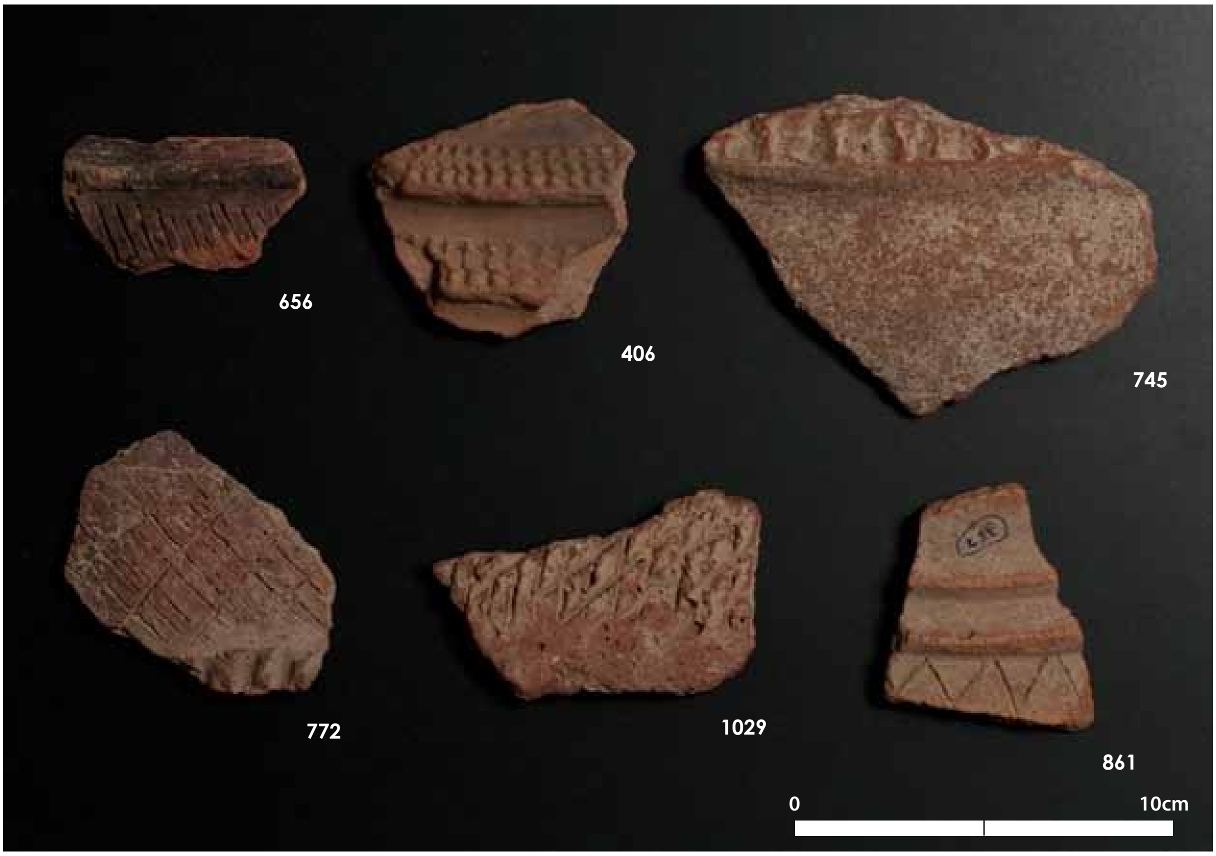


Figure 6.233 Non-Harappan pottery (1:2)



Figure 6.2334 Non-Harappan pottery (1:2)



Figure 6.235 Non-Harappan pottery (1:2)



Figure 6.236 Non-Harappan pottery (1:2)



Figure 6.237 Non-Harappan pottery (1:2)



Figure 6.238 Non-Harappan pottery (1:2)



Figure 6.239 Non-Harappan pottery (1:2)



Figure 6.240 Non-Harappan pottery (1:2)



Figure 6.241 Harappan pottery (1:2)



Figure 6.242 Non-Harappan pottery (1:2)



Figure 6.243 Non-Harappan pottery (1:2)



Figure 6.244 Non-Harappan pottery (no scale)



Figure 6.245 Non-Harappan pottery (no scale)



Figure 6.246   Harappan pottery (no scale)



Figure 6.247   Harappan pottery (no scale)



Figure 6.248 Non-Harappan pottery (no scale)



Figure 6.249 Non-Harappan pottery (no scale)



Figure 6.250 Non-Harappan pottery (no scale)



Figure 6.251 Non-Harappan pottery (no scale)



Figure 6.252 Non-Harappan pottery (no scale)



Figure 6.253 Non-Harappan pottery (no scale)



Figure 6.254 Non-Harappan pottery (1:2)



Figure 6.255 Non-Harappan pottery (1:2)



Figure 6.256 Non-Harappan pottery (1:2)

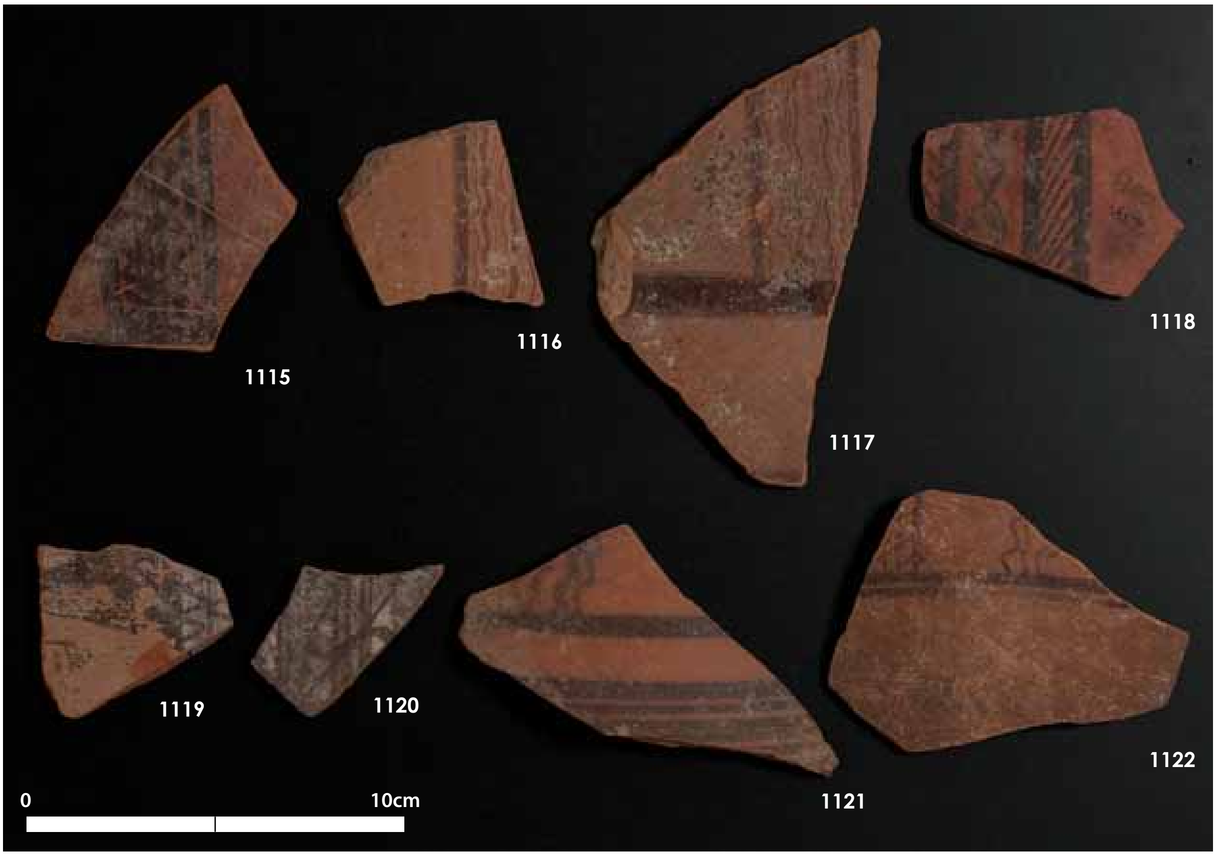


Figure 6.257 Non-Harappan pottery (1:2)



Figure 6.258 Non-Harappan pottery (1:2)

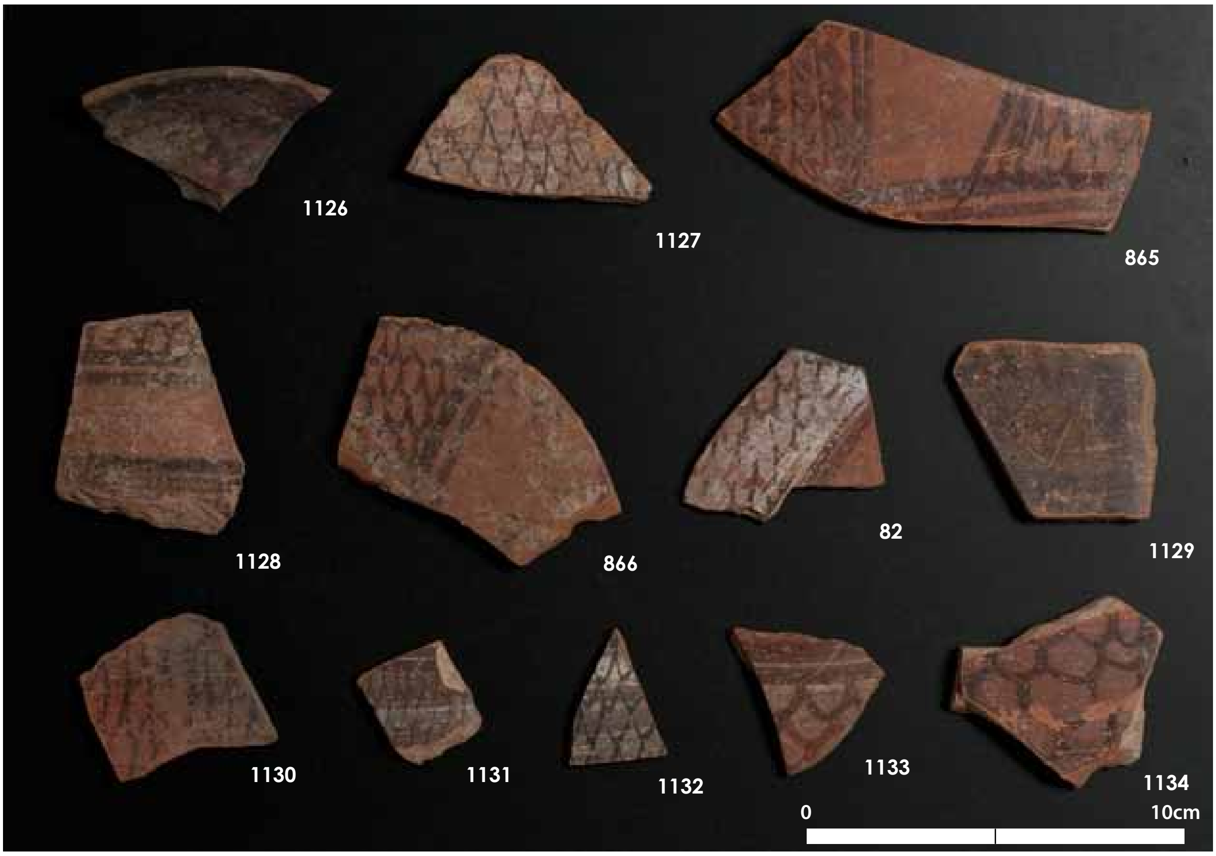


Figure 6.259 Non-Harappan pottery (1:2)



Figure 6.260 Non-Harappan pottery (1:2)

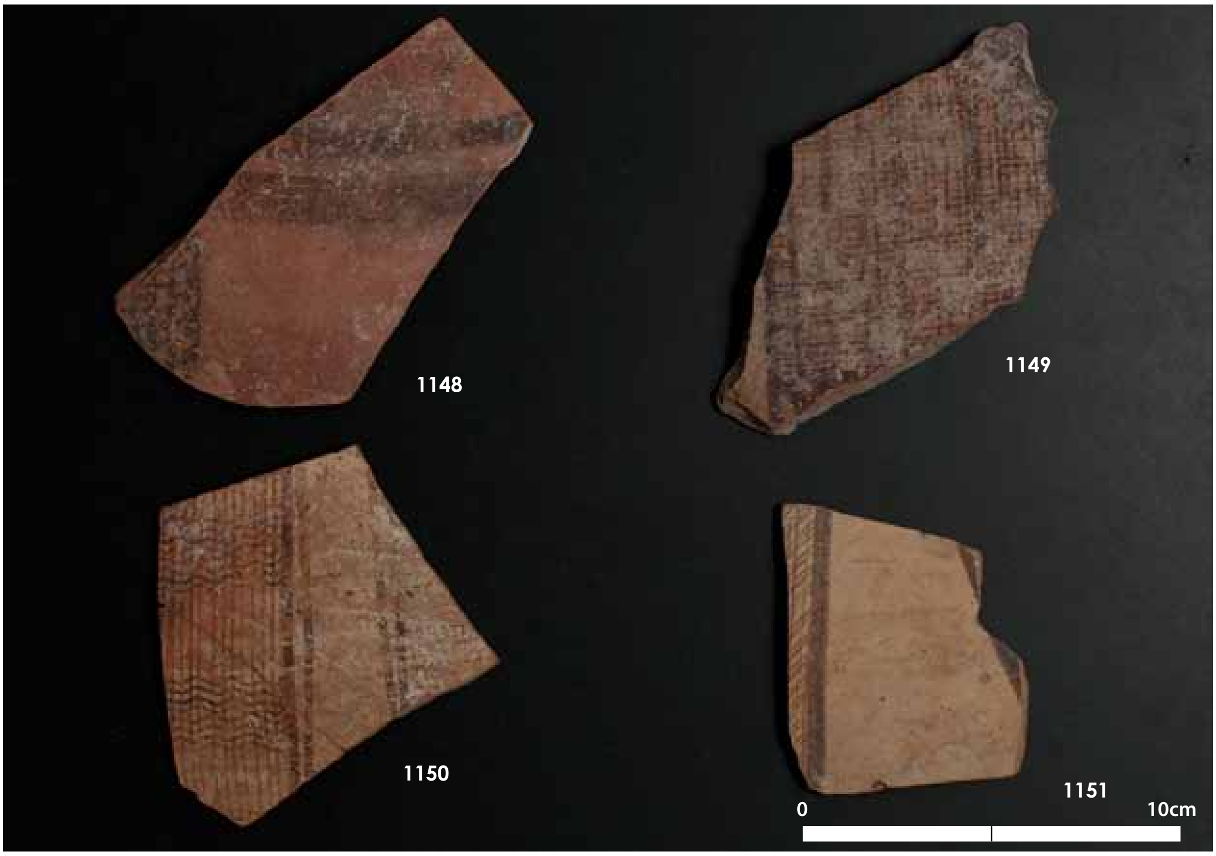


Figure 6.261 Non-Harappan pottery (1:2)



Figure 6.262 Non-Harappan pottery (1:2)



Figure 6.263 Non-Harappan pottery (1:2)



Figure 6.264 Non-Harappan pottery (1:2)



Figure 6.265 Non-Harappan pottery (1:2)



Figure 6.266　Non-Harappan pottery (1:2)



Figure 6.267　Non-Harappan pottery (1:2)



Figure 6.268 Non-Harappan pottery (1:2)



Figure 6.269 Non-Harappan pottery (1:2)



Figure 6.270 Non-Harappan pottery (1:2)



Figure 6.271 Non-Harappan pottery (1:2)



Figure 6.272 Non-Harappan pottery (no scale)



Figure 6.273 Non-Harappan pottery (no scale)



Figure 6.274 Non-Harappan pot with shell beads (no scale)

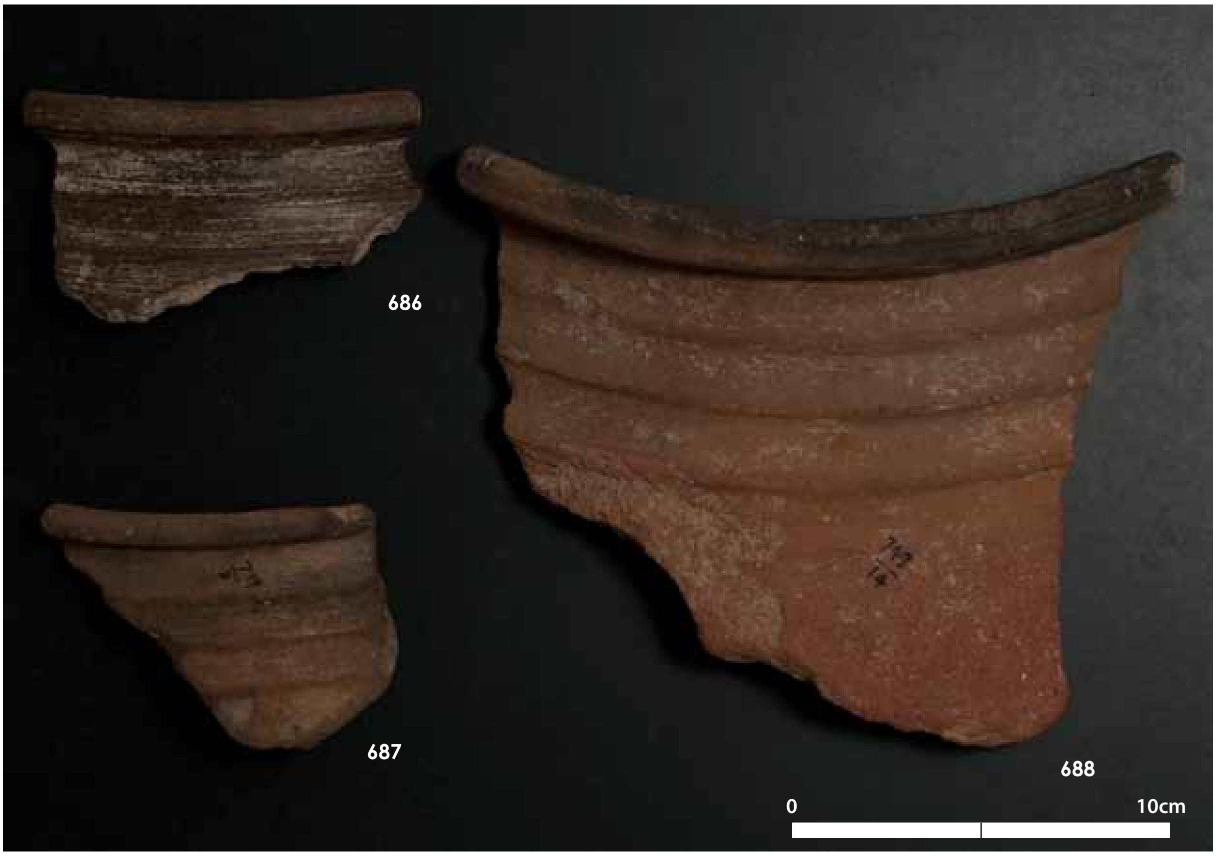


Figure 6.275 Non-Harappan pottery (1:2)



Figure 6.276 Non-Harappan pottery (1:2)



Figure 6.277 Non-Harappan pottery (1:2)



Figure 6.278 Non-Harappan pottery (no scale)



Figure 6.279 Non-Harappan pottery (no scale)

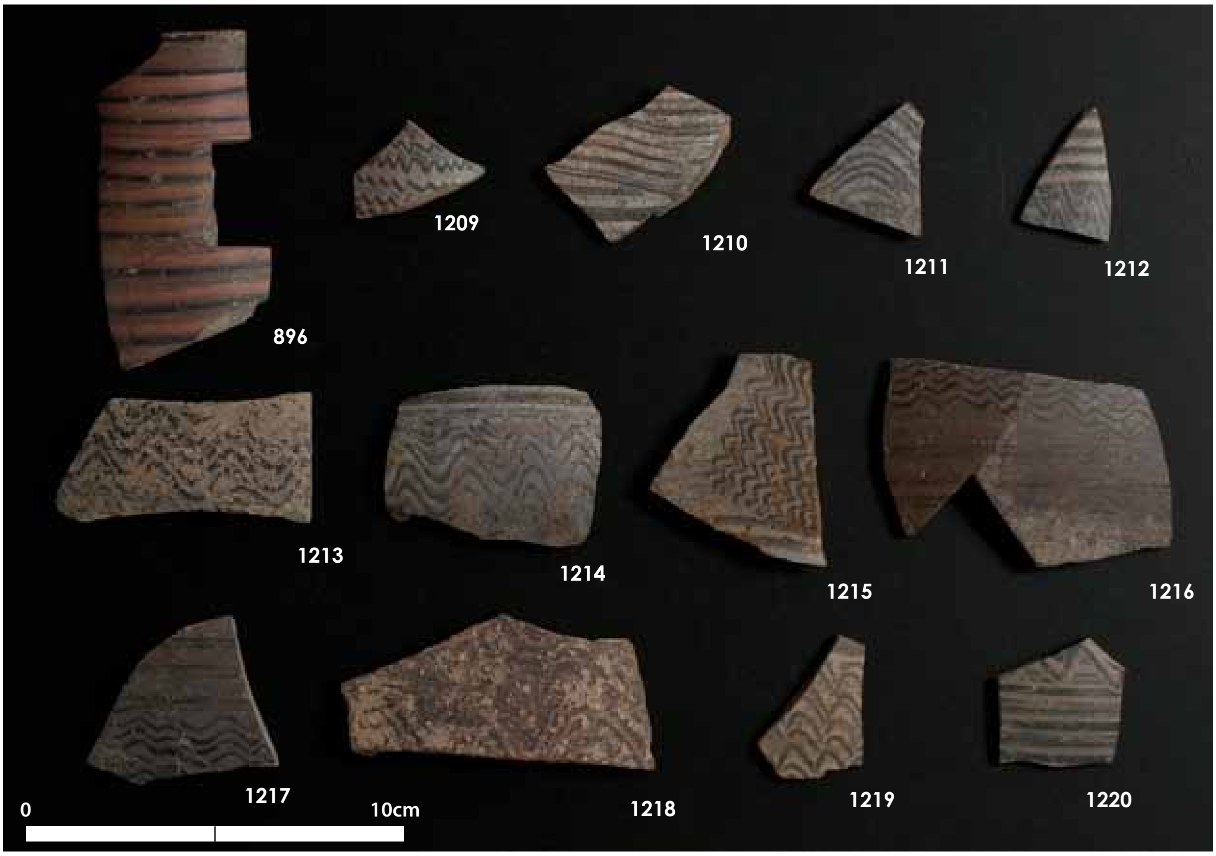


Figure 6.280 Non-Harappan pottery (1:2)



Figure 6.281 Non-Harappan pottery (1:2)



Figure 6.282 Medieval pot with silver and copper coins (no scale)